





PRACHI YOTI DIGEST OF INDO-STUDIES  
VOL 2 1964 G.K.V.



11875











"Presented by the Ministry of Education and  
Digitized by Arya Samaj Foundation Chennai and eGangotri  
Social Welfare Government of India".

Vol. II

PART 2

(888)

# PRĀCĪ-JYOTI

## DIGEST OF INDOLOGICAL STUDIES

(HALF-YEARLY PUBLICATION : JUNE & DECEMBER

इदमुच्यत् पुरतमं पुरस्ताज् ज्योतिः— ऋक्, IV. 51

'This ever-recurring Light of the East'



रजक मणालोकस्या १९०८-१९०९

Editors

D. N. Shastri  
Buddha Prakash



INSTITUTE OF INDIC STUDIES  
KURUKSHETRA UNIVERSITY

December, 1964

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar  
Annual Subscription :

Rs. 30/- ; 50 s. or \$ 8



गुरुकुल कांगड़ी विश्वविद्यालय, हरिद्वार

पुस्तकालय



विषय संख्या

PR

पुस्तक संख्या

050

आगत पंजिका संख्या

P88P.22

पुस्तक पर किसी प्रकार का निशान लगाना  
वर्जित है । कृपया १५ दिन से अधिक समय  
तक पुस्तक अपने पास न रखें । ४४४

O.L., D. Litt.

Ph.D., D. Litt.

Phil.

गुरुकुल कांगड़ी विश्वविद्यालय  
हरिद्वार

*Publisher*

**Dr. Buddha Prakash,**

*Director,*

Institute of Indic Studies,

• Kurukshetra University, Kurukshetra

गुरुकुल कांगड़ी विश्वविद्यालय  
हरिद्वार

Printed in India by T. PHILIP  
at the Kurukshetra University Press,  
Kurukshetra



111825

CHECKED 1973

Digitized by Arya Samaj Foundation Chennai and eGangotri

Vo

PR

050

P.22

पुस्तकालय



गुरुकुल कांगड़ी विश्वविद्यालय, हरिद्वार

पुस्तक-वितरण की तिथि नीचे अंकित है ।  
 इस तिथि सहित १५वें दिन तक यह पुस्तक पुस्तकालय में  
 वापिस आ जानी चाहिए । अन्यथा ५ पैसे प्रतिदिन के  
 हिसाब से विलम्ब- दण्ड लगेगा ।

December, 1964



गुरुकुल कांगड़ी विश्वविद्यालय, हरिद्वार

पुस्तकालय



विषय संख्या

PR

पुस्तक संख्या

050

आगत पंजिका संख्या

P88P.22

पुस्तक पर किसी प्रकार का निशान लगाना  
वर्जित है । कृपया १५ दिन से अधिक समय  
तक पुस्तक अपने पास न रखें । ४४४

O.L., D. Litt.

Ph.D., D. Litt.

Phil.

गुरुकुल कांगड़ी विश्वविद्यालय  
हरिद्वार

*Publisher*

**Dr. Buddha Prakash,**

*Director,*

Institute of Indic Studies,

• Kurukshetra University, Kurukshetra

गुरुकुल कांगड़ी विश्वविद्यालय  
हरिद्वार

Printed in India by T. PHILIP  
at the Kurukshetra University Press,  
Kurukshetra



Vc

# PRĀCĪ-JYOTI

## DIGEST OF INDOLOGICAL STUDIES

( HALF-YEARLY PUBLICATION : JUNE & DECEMBER )

इदमुत्पत् पुरतमं पुरस्ताज् ज्योतिः— ऋक्, IV. 51

‘This ever-recurring **Light of the East**’



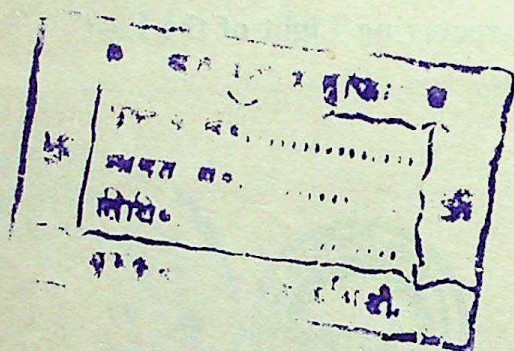
*Editors*

D. N. Shastri  
Buddha Prakash

INSTITUTE OF INDIC STUDIES  
KURUKSHETRA UNIVERSITY

**December, 1964**





PR  
050  
P88 P.2.2





111875

# CONTENTS

1. Contents	...	i-xvi
2. Journals Selected for Abridgment	...	1-13
3. Editorial	...	14
4. Messages, Opinions and Suggestions	...	15-16
5. SECTION I—ARCHAEOLOGY	...	17-26
(i) Archaeological History of Mewar-II (C. 301 A.D. To C. 650 A. D.)	...	17
(ii) Italian Archaeological Mission in Afghanistan, Preliminary Report on the Researches at Hazār Sum (Samangan)	...	17
(iii) Sanghao Cave Excavation	...	18
(iv) Some Early Archaeological Finds of the Sundarban	...	18
(v) The Potter's Technique in Proto-Historic Ahar	...	18-19
(vi) Stone Vases as Evidence of Connection between Mesopotamia and the Indus Valley	...	19
(vii) The Indo-Europeans: Archaeological Problems	...	20
(viii) An Analytical Study of Navdatoli Beads	...	21
(ix) The Terracotta Plaques from Pahārpur	...	21
(x) Mainamati	...	22-23
(xi) Two Stone Age Sites on the River Chambal, Rajasthan	...	23
(xii) Archaeology and Indian History	...	23
(xiii) Some Lithic-Tool Industries of Banda	...	23-25
(xiv) Archaeology and Tradition	...	25-26
(xv) Archaeological Progress in South India	...	26
6. SECTION II—ARTS AND CRAFTS	...	27-52
(i) Amaraka Jī Kā Ajñāta Śivālaya (The Unknown Śiva Temple of Amaraka Jī)	...	27
(ii) Early Mediæval Chapels at Menāl, Rajasthan	...	27
(iii) Īsavāla kā Ajñāta Viṣṇu Mandira (The Unknown Viṣṇu Temple of Īsavāla)	...	28
(iv) Mewār kā Eka Ajñāta Sūrya Mandira (An Unknown Sun Temple of Mewār)	...	28
(v) Paścimī Rājasthān Ke Kucha Prārambhika Smṛti Stambha (Some Memorial Pillars of Western Rajasthan)	...	28-29
(vi) Rājasthān Ke Katipaya Prācīna Sarovara Tathā Vāpī (Some Ancient Tanks and Lakes of Rajasthan)	...	29
(vii) Reflections on the House, the <i>Stūpa</i> , the Temple, the Mosque, the Mausoleum and the Town Plan from the Earliest Times till today (Being Notes on the Social and Spatial Imagination in Indian Architecture)	...	29-32



(viii)	Āmer Ke Prācīna Jaina Mandira : Unake Lekha ( The Ancient Jain Temples of Āmer and their Inscriptions) ...	32
(ix)	The Treasures of Indian Art in France ...	33
(x)	Khajurāho Kī Nirṛti Pratimāyen (The Nirṛti Images of Khajurāho) ...	33-34
(xi)	<i>Yakṣagāna</i> -Stage in Kaṇṇāṭaka ...	34
(xii)	Les Sculptures De Dong-Du'O'ng Du Museum Rietberg De Zürich (The Sculptures of Dong-Du' O'ng of the Rietberg Museum of Zürich) ...	34-35
(xiii)	Ardhanārīśvara ...	35
(xiv)	Śakuntalā in Śuṅga Sculpture ...	35-36
(xv)	The Wheel of Existence ...	36
(xvi)	A Buddhist Image from Karitunan Site, Batangas Province ...	36-37
(xvii)	The Golden Image of Agusan—A New Identification ...	37
(xviii)	Prācīna Bhāratiya Śilpakalā Men Saṃgīta-Citraṇa ( The Treatment of Music in Ancient Indian Sculpture) ...	38
(xix)	Beiträge Zur Ikonographie Der Kuṣāṅkōnige : Huviṣka ( Contribution to the Iconography of the Kuṣāṇa Kings : Huviṣka ) ...	38-39
(xx)	Prolegomena to the Study of the Buddha's Dress in Chinese Sculpture (With Particular Reference to the Rietberg Museum's Collection) ...	39
(xxi)	Gwalior Ke Purātattva-Saṃgrahālaya Kī Jaina Mūrtiyān ( The Jain Images in the Archaeological Museum at Gwalior) ...	40
(xxii)	A Buddhist Emblem and its Counterpart ...	40
(xxiii)	The Evolution of Northern Indian Music as found in Sanskrit Works ...	40-41
(xxiv)	A Survey of the Development of Indian Sculpture : Ancient and Modern ...	41-42
(xxv)	Notes on Classical Indian Dancing, Especially the Bharatanāṭyam ...	42
(xxvi)	Bhāratiya Citrakalā Kā Itihāsa : Vartamāna Sthiti (History of the Indian Art of Painting : Its Present Position) ...	42-43
(xxvii)	Some Sacred Sculptures in the Temple of Śrī Naṭarāja, Cidambaram ...	43
(xxviii)	The Maitraka and the Saindhava Monuments of Gujarat ...	43
(xxix)	An Interesting Viṣṇu Image from Baijnāth ( District Almora) ...	44
(xxx)	Two Lakulīṣa Representations from Kumaon CC-0. In Public Domain. Digitized by eGangotri	44
(xxxi)	Kālidāśian ...	44-45



( iii )

(xxxii)	Earthen Ware and Potters in Gujarat	...	45
(xxxiii)	Romance in Indian Art	...	45-46
(xxxiv)	Buddhist Relics in Kerala	...	46-47
(xxxv)	The Temples of Mukhalingam	...	47
(xxxvi)	Prācīna Bhāratiya Sthāpatya (Ancient Indian Architecture)	...	47-48
(xxxvii)	Nepāl-Ke Mandiron Kā Mūrti Sambandhī Sarve (A Survey of the Sculptures in the Nepal Temples)	...	48
(xxxviii)	A New Image of Kārtikeya	...	48
(xxxix)	A Terracotta Panel from Śrāvastī	...	49
(xl)	Bānsthūḍī (Koṭā) Kā Eka Ajñāta Prācīna Mandira (An Unknown Ancient Temple of Bānsthūḍī in Koṭā)	...	49
(xli)	Koṭā Kṣेत्र Kā Eka Ajñāta Sūrya Mandira, Būḍhādīta (Būḍhādīta: An Unknown Sun Temple of Koṭā)	...	49
(xlii)	An Image of a Devī in Swat and Some Connected Problems	...	50
(xliii)	Dance in Khajurāho Sculptures	...	50-52
(xliv)	Sculpture Preserved in Pi-yun Monastery	...	52
7.	SECTION III—EPICS AND PURĀNAS	...	53-61
(i)	Purāṇa-Vidyā	...	53
(ii)	Patriotism in the <i>Mahābhārata</i>	...	53
(iii)	Sītā's Friend Trijaṭā	...	54
(iv)	A Persian Translation of the <i>Matsya-purāṇa</i>	...	54
(v)	The Problem of Interpretation of the Purāṇas	...	54-55
(vi)	Das <i>Vāmana-purāṇa</i> (The <i>Vāmana-purāṇa</i> )	...	55-56
(vii)	Old Javanese <i>Rāmāyaṇa</i>	...	56-57
(viii)	<i>Matsya-purāṇa</i> and <i>Vasudevahiṇḍī</i>	...	57
(ix)	A Lower Limit for the Date of the <i>Devī Māhātmya</i>	...	58
(x)	Yajña-Varāha—Some More Material	...	58
(xi)	Ārṣa <i>Rāmāyaṇa</i> Kā Āmukha (Preface to the <i>Ārṣa Rāmāyaṇa</i> )	...	59
(xii)	Terms of Address of Men and Women in the Ādiparvan of the <i>Mahābhārata</i>	...	60
(xiii)	Kannaḍa Versions of the Purāṇas	...	60
(xiv)	<i>Rāmāyaṇa</i> Studies I : The Krauñca-Vadha Episode in the <i>Vālmiki-Rāmāyaṇa</i>	...	60-61
8.	SECTION IV—EPIGRAPHY AND NUMISMATICS	...	62-84
(i)	The Aśoka Inscriptions	...	62
(ii)	Recherches Sur Le Vocabulaire Des Inscriptions Sanskrites Du Cambodge (Researches on the Vocabulary of the Sanskrit Inscriptions of Combodia)	...	62-63
(iii)	Rājākīya Śāsanalekha (Royal Gift Deeds)	...	63-64
(iv)	A Critical Study of the Coinage of the Hūnas	...	64



(v)	Tochy Valley Inscriptions in the Peshawar Museum	65
(vi)	Gollāvallī Grant of Pṛthivī-Mahārāja, Year 49 ...	65
(vii)	A Copper Coin of the Nepalese King Amśuvarman	66
(viii)	Alampur Inscription of Calukya Vijayāditya, Śaka 635 and 636 ...	66
(ix)	Grant of Kaḍamba Mṛgeśavarman, year 2 ...	66
(x)	Malleśvaram Inscription of Trailokyamalla; Śaka 973 ...	67
(xi)	Mēhuṇabare Plates of Sendraka Vairadeva, Śaka 624 ...	67
(xii)	Kṛṣṇarāja Rūpaka ...	67
(xiii)	Medium of Exchange in Early Mediæval India ...	68
(xiv)	Weight Standard of the Coins of Early Mediæval India ...	68-69
(xv)	On the Rāmagupta of Coins ...	70
(xvi)	Jaṭaśaṅkara Stone Inscription of Vijayasimha ...	70
(xvii)	Kuṇinda Coinage : A Review ...	70-72
(xviii)	Silver Coin of Govindcandra of Kāchār, Śaka 1736	72
(xix)	On the Interpretation of two Inscriptional Passages	72
(xx)	Were <i>Dramma</i> Coins Issued in Gold ? ...	73
(xxi)	Inscription from Wari, Śaka 1467 ...	73
(xxii)	Copper Plate Grants from Bihar ...	73-74
(xxiii)	Devali Plates of Govinda, Valabhi 500 ...	74-75
(xxiv)	Epigraphic Notes ...	75
(xxv)	Forgery of Epigraphic Records ...	75-76
(xxvi)	More Brāhmī Inscriptions ...	76
(xxvii)	Note on Inscription of Nṛpamitra ...	76
(xxviii)	Note on Inscription from Wari ...	77
(xxix)	Note on Malleśvaram Inscription of Trailokya-Malla ...	77
(xxx)	Penugoṇḍa Plates of Hastivarman ...	77
(xxxi)	Silver Coin of Vāsiṣṭhī-putra Śātkaṇṇi ...	78
(xxxii)	Some Gahaḍavāla Grants ...	78
(xxxiii)	Spurious Grant of Gahaḍavāla Vijayacandra, Vikrama 1223 ...	79
(xxxiv)	Three Pāla Inscriptions ...	79
(xxxv)	Three Paramāra Inscriptions ...	80
(xxxvi)	Two Eastern Gaṅga Inscriptions ...	80-81
(xxxvii)	Two Inscriptions of Durgarāja ...	81
(xxxviii)	Fragmentary Rāṣṭrakūṭa Inscription from Kandhār	81-82
(xxxix)	Two Inscriptions from Nānid District ...	82
(xl)	Inscriptions from Maihar ...	82-83
(xli)	Amreli Museum Plates of Dhruvasena II Bālāditya, Year 323 ...	83
(xlii)	Candella Coins Described in Pheru's <i>Dravyaparīkṣā</i>	83
(xliii)	Some Rare Copper Coins ...	83-84



9. SECTION V—GEOGRAPHY	...	85-87
(i) Geography of Kālidāsa	...	85
(ii) Samandar of the Arab Geographers	...	85
(iii) Māhiṣmatī and Maheśvar	...	86
(iv) General and Regional Geography in Ancient India	...	86-87
10. SECTION VI—HISTORY	...	88-110
(i) The Kamboja Janapada	...	88
(ii) Why did the Mauryan Empire Disintegrate?	...	88-89
(iii) Does Mujmalu-T-Tawārīkh Speak about Rāma-gupta's Episode?	...	89
(iv) Some Reflections on Dravidians and Aryans	...	89-91
(v) Why is Puṣyamitra called Anārya in the Harṣacarita?	...	91
(vi) The Gūrjara Pratihāras and the Panjab	...	91-92
(vii) Home of the Sātavāhanas	...	92-93
(viii) Itihāsa-Purāṇādiṣu Dillīnagarasya Prācinam Rūpam (Ancient Delhi in History, Purāṇas, etc.)	...	93
(ix) Ajātsatru and the Licchavis of Vaiśālī	...	94
(x) Sibi—A Forgotten People of Sind	...	94
(xi) The Conquest of Nudiyā	...	94-95
(xii) Sikandara Ke Bhārata Ākramaṇa Kā Kāraṇa (Causes of Alexander's Invasion of India)	...	95
(xiii) Kaniṣka, The Śaka Era and the Kharoṣṭhī Inscriptions	...	96
(xiv) New Light on the Mālvās : Their Culture	...	96-97
(xv) Mount Meru : The Homeland of the Aryans	...	97-98
(xvi) Nandisaṃgha Balātkāragana Paṭṭāvalī (A Succession List of the Bhaṭṭarakas of the Balātkāra Section of The Nandisaṃgha)	...	98-99
(xvii) Śodha Ṭippaṇa (Research Notes)	...	99
(xviii) Śodha Ṭippaṇa (Research Notes)	...	99-100
(xix) Some New Aspects of Political History in Bāṇabhaṭṭa	...	100-101
(xx) The Ritual Teachers : Āśmarathya and Ālekhan	...	101
(xxi) Purāṇic Ante-Diluvian Dynasty of Svāyambhuva Manu	...	101-102
(xxii) Valabhi of the Maitrakas	...	102
(xxiii) An Allusion to the Kuṣāṇas in the <i>Res Gestae</i> of Ammianus Marcellinus	...	102-3
(xxiv) Studies in the History of Kāśī	...	103
(xxv) The Earliest Abode of the Āryas	...	103
(xxvi) The End of the Ancient Cities of the Indus	...	103-4
(xxvii) Ancient Indian History and Modern Bengali Writings	...	104
(xxviii) Who Drew Aśoka to Buddhism	...	104
(xxix) The Location of Komboja	...	104-5
(xxx) The Origin of the Pratihāras : A Revised Study	...	105
(xxxi) Nagnajit and his <i>Citrakūṭa</i>	...	105-6



(xxxii)	Kamboja	...	106-7
(xxxiii)	Paramadaivata	...	107
(xxxiv)	The Gaṇḍak Valley in the Early Mediaeval Period	...	107-8
(xxxv)	The Guhilas of Kiṣkindhā	...	108-10
(xxxvi)	Sulhaṇa and Vindhyavarman of Paramāra Dynasty	...	110
(xxxvii)	Hui Ch'ao and his Works : A Reassessment	...	110
<b>11.</b>	<b>SECTION VII—INDIA AND THE WORLD</b>		<b>111-23</b>
(i)	Izh Istorii Kuturnikh Svyazhei Sredzei Azhii I Indii V Rannem Srednekove (From the History of Cultural Links of Central Asia and India in the Early Middle Ages)	...	111-12
(ii)	Decline of Indian Influence in South-East Asia	...	112-13
(iii)	Études Sino-Indonesiennes : La Transcription Chinoise Ho-ling Comme Designation De Java (Sino-Indonesian Studies : The Chinese Transcription Ho-ling as a Designation of Java)	...	113-14
(iv)	West Pakistan And Persian Gulf in Antiquity	...	114-15
(v)	Pernodizatsii Drevnih Literatur Vostoka (Definition of Periods in Ancient Literatures of the East)	...	115-16
(vi)	Bhārata Tathā Indonesia Ke Bīca Sāmskr̥tika Saṁparka (Cultural Contact between India and Indonesia)	...	116
(vii)	Vostokovednye Doklody An Sessii Aermitajha (Orientology Reports at the Hermitage Session)	...	116-17
(viii)	Nubia Men Bhāratiya Purātattva-Dala Kā Kārya (The Work of Indian Archaeologists in Nubia)	...	117
(ix)	Early Hindu Colonisation in Borneo and Celebes	...	117-18
(x)	Some Data on South Indian Cultural Influences in South East Asia	...	118
(xi)	Orientology in the U.S.S.R.	...	118-19
(xii)	Toxarskaya Problema (Tokharian Problem)	...	119
(xiii)	Western India and the South-Eastern Islands	...	119-20
(xiv)	Kvoprosu ob Ekonomicheskome Stroc Angkorskoī Kambodjhi IX-XII VV (Economic System in Angkor Combodia in IX-XII Centuries)	...	120-21
(xv)	The Tibetan 'White-Sun-Moon' and Cognate Deities	...	121-22
(xvi)	Naxodka Sanskritskix Tekstov V Srednei Azii (Sanskrit Texts Found in Central Asia)	...	122
(xvii)	A Buddhist Spell	...	122-23
<b>12.</b>	<b>SECTION-VIII—LAW, POLITY AND ADMINISTRATION</b>		<b>124-31</b>
(i)	Law and the Social Order in India Before the Muhammadan Conquests	...	124-25
(ii)	Yājñavalkyasmṛti Men Rājapada (The Institution of Royalty in Yājñavalkyasmṛti)	...	125
(iii)	Forts and Fortifications in Early Mediaeval India	...	125-26



( vii )

(iv)	The Assembly of the Sāmantas in Early Mediaeval India	126-27
(v)	On Some Problems of Feudalism in Ancient India	127-28
(vi)	Mauryayuge Bhārater Vaideśika Karma-tataparṭā (Foreign Affairs of India in the Maurya Period)	128
(vii)	Prācīna Bhārata Men Daṇḍa-vidhāna (Criminal Procedure in Ancient India)	129
(viii)	L'Antorité Royal an Kaśmīr Mediaeval (Royal Authority in Mediaeval Kashmir)	129-30
(ix)	Pulisa (Police)	130
(x)	Bārhaspatya Rājatva-Siddhānta Aura Usake Niyā-maka Tattva (Bṛhaspati's Concept of Absolute Monarchy and its Coercive Elements)	130-131
(xi)	Śāsana-Vidhāna Ke Saṁdarbhon Men Arājaka (Arājaka in Hindu Polity)	131
13.	<b>SECTION IX—LINGUISTICS AND GRAMMAR</b>	132-48
(i)	R Svara Aura Usakā Uccāraṇa (The Vowel R and its Pronunciation)	132
(ii)	Tirunāvāy Māhākam	132
(iii)	The Accentuation of Arya in Pāṇini and the Veda	132-33
(iv)	Folk Etymology in Sanskrit Literature	133
(v)	Theories of Language in Indian Logic	134
(vi)	Padakāra Ke Artha Ke Viśaya Men Eka Bhrama (An Erroneous Meaning of the Word Padakāra)	134-35
(vii)	Rgvedic Pravāt	135
(viii)	A Note on Late Sanskrit Dviratīkā	135-36
(ix)	Apabhraṁśa Uvviṭṭha—'Lost Taste', 'Became Insipid'	136
(x)	Studies in Hemacandra's Deśināmamālā	136-37
(xi)	Manyu	137
(xii)	Upakrama-upasamhāra—As a Criterion for Textual Interpretation	137-38
(xiii)	The Aspirate H After the Anusvāra and its Transformation in Prākṛit	138
(xiv)	On the NIA Element of Trikāṇḍaśeṣa	139
(xv)	Bhartṛhari on Vyākaraṇa as a Means of Attaining Mokṣa	139-40
(xvi)	The Stage of Development of the Prākṛit of Bhāsa's Dramas and his Age (Translation from German by S. N. Ghosal)	140-41
(xvii)	Thon-Mi Sambhoṭa and his Grammatical Treatises	141
(xviii)	Lakārārthavicāraḥ (A Discussion on the Meaning of Lakāras)	141-42
(xix)	Bhāṣā-śāstra Ke Samaikya Sūtra (Some Unifying Principles of Philosophy)	142
(xx)	Bhāratīya Bhāṣaon Ko Jaina Sāhityakāron Kī Dena (Contribution of Jaina Authors to Indian Languages)	142-43



(xxi)	Sanskrit and Tamil Grammars	...	143
(xxii)	Middle Indo-Aryan Studies IV	...	143-44
(xxiii)	L'Afghon, Dialecte Indo-Aryan Parle An Turkestan (The Afghon, Indo-Aryan Dialect Spoken in Turkestan)	...	145
(xxiv)	The Technical Term <i>Hetu</i> in Pāṇini's <i>Aṣṭādhyāyī</i>	...	145
(xxv)	Bhartṛhari's Discussion on Sāmānādhikarāṇya	...	145-46
(xxvi)	Śodhaṭippaṇa (Research Notes)	...	146
(xxvii)	Śabdamāśritya Vyavahārapathamāgatānām Liṅgā- nām Nirṇayaḥ (The Determination of the Genders of Words According to Usage)	...	147
(xxviii)	Abhangavithala Nāmno Nirvacanam (The Etymo- logy of the Name 'Abhaṅgavithala')	...	147
(xxix)	Études De Phonétique Tokharienne V (Studies in Tukharian Phonetics V)	...	147
(xxx)	On the 'So' Ham', 'Satvam', <i>Etc.</i> , in the Buddhist (Hybrid) Sanskrit	...	148
<b>14.</b>	<b>SECTION X—LITERATURE AND RHETORICS</b>	...	149-76
(i)	Devī-Māhātmya or the Glorification of the Great Goddess	...	149-50
(ii)	Sanskrit, The Wish-fulfilling, Mother of Wisdom and Culture	...	150
(iii)	Epic and Counter-Epic in Medieval India	...	150-51
(iv)	The <i>Ākhyāna</i> Theory Reconsidered	...	151-52
(v)	Studies in <i>Dharmaśāstra</i> (Ancient Period)	...	152-53
(vi)	Bhoja's Rasa Ideology and its Influence on Bengal Rasaśāstra	...	153
(vii)	Corner-Stones of Rasa Ideology and the Śaiva Darśana of Kashmir	...	153-54
(viii)	Kashmir Śaiva Darśana's Impress on Alāṅkāras in Alāṅkāra Śāstra	...	154-55
(ix)	Rasābhāsa in Alāṅkāra Literature	...	155
(x)	Studies in Indian Poetics, <i>Rasagaṅgādhara</i> and Three Lost Masterpieces of <i>Alāṅkāra</i> Literature	...	156-57
(xi)	The Neo-Buddhistic Nucleus in Alāṅkāra-śāstra	...	157-58
(xii)	Two <i>Nyāyas</i> in Relation to the <i>Dhvani</i> Creed	...	158-59
(xiii)	The <i>Kuṇāla</i> legend and an unpublished <i>Aśokāvadā- namālā</i> Manuscript	...	159-60
(xiv)	Theatre and Sacrifice (Nāṭya and Yajña)	...	160
(xv)	<i>Dhvani</i> Theory and its Criticism	...	160-61
(xvi)	Female Ascetics in the Kathāsaritasāgara	...	161
(xvii)	<i>Ekāvali</i> in Bhāravi, X. 13.	...	161
(xviii)	Kucha Ajñāta Aura Durlabha Pothiyān (Some Un- known and Rare Old Books)	...	161-62
(xix)	Nepāl Men Suraksita Hastalikhita Pothiyān (Manu- scripts Preserved in Nepal)	...	162



(xx)	Tibbata Men Surakṣita Bhāratiya Grantha-Nidhi (The Treasure of Indian Literature Preserved in Tibet)	...	163
(xxi)	The Date of the <i>Śukranīti</i>	...	163-64
(xxii)	Paṇḍitarāja Jagannātha	...	164
(xxiii)	Kausalyā-vivāha (Varada-Vitṭhala-Rāmāyaṇa)	...	164-65
(xxiv)	Manu and Kauṭilya	...	165
(xxv)	Jaina-grantha-praśasti-saṁgraha Para Merā Abhi- mata (My Appreciation of Collection of Eulogies on Jain Texts)	...	165
(xxvi)	Kālidāsa and the Problem of Evil	...	165-66
(xxvii)	Wangchin's 'Dhuta Temple Stele Inscription' As an Example of Buddhist Parallel Prose	...	166
(xxviii)	Yoga Sambandhī Jaina Sāhitya (Jain Literature About Yoga)	...	167
(xxix)	The Elements of Setting and Costumes in the Plays of Kālidāsa	...	167
(xxx)	<i>Mānasollāsadalli</i> Chandassu (Metre in <i>Mānasollāsa</i> )	...	167-68
(xxxi)	Biographies in Early Mediaeval Sanskrit Literature (With Special Reference to the <i>Harṣacarita</i> )	...	168-69
(xxxii)	Manu's Indebtedness to Śāṅkhāyana	...	169
(xxxiii)	Ein News Fragment Der <i>Candra-Vṛtti</i> (A New Fragment of the <i>Candra-Vṛtti</i> )	...	169
(xxxiv)	Śrīpāla—The Blind Poet-laureate at the Court of Siddharāja Jayasimha (1094-1143 A. D.) and Kumārāpāla (1143-1174 A.D.) of Gujarāt	...	169-70
(xxxv)	Zur Interpretation Des Prātimokṣasūtra (On the Interpretation of the Prātimokṣasūtra)	...	170-71
(xxxvi)	Laughter in Sacred Literature	...	171
(xxxvii)	Bhāvesena Traividyaadeva (Śodha Ṭippaṇa)	...	171
(xxxviii)	Praṇava-Bandha-Vyākhyā (The Explanation of Praṇava-bandha)	...	171-72
(xxxix)	The Life of Ratnākara	...	172
(xl)	Apabhraṁśa Kā Eka Pramukha Kathākāvya <i>Bhavisayattakahā</i> ( <i>Bhavisayattakahā</i> : A Narration in Apabhraṁśa)	...	172
(xli)	Bhartṛhari on the Relation Between Upamāna and Upameya	...	172-73
(xlii)	The Substance of Tragedy : A Study in Comparative Literature : <i>Abhijñānaśākuntalam</i>	...	173
(xliii)	Manuscripts Notes—The <i>Kanakalekhā-kalyāṇa</i> of Vāmana Bhaṭṭa Bāṇa	...	173-74
(xliv)	Cāṇakya's Aphorisms in Purāṇas	...	174
(xlv)	Sanskrit Subhāṣita Saṁgrahas in Old-Javanese and Tibetan	...	174-75



(xli)	Time of Kālidāsa as Inferred from Mythological References in his Works	...	175
(xlvii)	Bhaṭṭanāyaka Kī Vyākhyā Kā Dārśanika Ādhāra (The Philosophical Basis of the Commentary of Bhaṭṭanāyaka)	...	175-76
(xlviii)	La legende De Sundara Et les Funerailles Du Buddha (The Legend of Sundara And the Funeral of the Buddha in the <i>Avadānaśataka</i> )	...	176
<b>14.</b>	<b>SECTION XI—MISCELLANEOUS</b>		<b>177-96</b>
(i)	India's Debt to Buddhism	...	177
(ii)	Kārpāsa Cotton : Its Origin and Spread in Ancient India	...	178-80
(iii)	Some Problems of the History of India	...	180-81
(iv)	Ancient Indian Libraries	...	181
(v)	Pilgrimage in the Indian Tradition	...	181-82
(vi)	The Indian National Bird in Art and Literature	...	182
(vii)	The Glory That Was Rajgir	...	182-83
(viii)	Some French Indologists of Note and Their Works	...	183
(ix)	Sir William Jones	...	184
(x)	Role of Oriental Studies in the Humanities	...	184
(xi)	The Indian Conception of Saintly Virtues	...	184-85
(xii)	Sugar-making in Ancient India	...	185-86
(xiii)	Prācīna Bhārata Men Lekhana Sāmagrī (Writing Material in Ancient India)	...	186-87
(xiv)	An Early History of Flax in India	...	187
(xv)	The Jaina Records about Birds	...	187-88
(xvi)	A Note on the Snake Cult in Ancient India	...	188-89
(xvii)	Tiger-and-Lion Cultures Reflected in Archaeology and Folklore	...	189
(xviii)	A Critical Survey of Indian Religions and Philosophy Chiefly Based upon Japanese Studies	...	189-91
(xix)	Sur Le Genre Du Sūtra (on the Genus of Sūtra)	...	191-92
(xx)	The Serpent in Indian Lore	...	192
(xxi)	On the Buddhist Origin of the Christian Legend of Placidus-St. Eustachius	...	193
(xxii)	Sovetskoe Vostokobedenie Mezhdymbumia Kongressami (Soviet Orientology Between the two Congresses)	...	193-95
(xxiii)	Sanskrit and Sanskritization	...	195
(xxiv)	Additional Note on the Significance of the Number Twelve in Ancient India	...	195-96
(xxv)	Saitihyaḥ Saṁskṛterarthah (The Meaning of the Word Saṁskṛti)	...	196
(xxvi)	Avatāratattvasamīkṣā (A Discussion of the Avatāras)	...	196



# 15. SECTION XII-A—PHILOSOPHY AND RELIGION (BUDDHIST)

	...	197-230
(i) The Śaḍaṅga-Yoga	...	197
(ii) Evolution of Buddhist <i>Vihāras</i>	...	197-98
(iii) <i>Vihāras</i> in Dakṣiṇāpatha	...	198
(iv) Zur Frühgeschichte Des Mahāyāna-Buddhismus (About the Early History of Mahāyāna Buddhism)...	...	198-99
(v) The Daśabhūmaka	...	199
(vi) Buddhism and the Caste System	...	200
(vii) Nibbāna	...	200
(viii) The Buddhist Doctrine of <i>Kamma</i>	...	200-1
(ix) Buddhism—An Analytical Doctrine?	...	201
(x) Buddhist Yoga—A Short Study	...	202
(xi) Spurious Parallels to Buddhist Philosophy	...	202-3
(xii) <i>Caryāpada</i> Men Varṇita Dārśanika Tattva (Philosophical Theories Expounded in <i>Caryāpada</i> )	...	203-4
(xiii) Indian Buddhist Thought in Tibetan Perspective: Infinite Transcendence Versus Finiteness	...	204-5
(xiv) Butsu-Da Shō-Gaku No Kon-Pon Kei-Ki (The Fundamental Motive of the Buddha's Enlightenment)	...	205-6
(xv) Ri-Shu-Kyō Mandara No Kō-Zō (On the System of Prajñā-Pāramitā-Naya-Sūtra-Manḍala)	...	206
(xvi) Kanboja Den-Shō No Mahāwansa To Nan-Den Dai-Zō-Kyō Chū No Dai-ō-Tō-Shi To No Ryō Teki Sa-1 (The Difference in Quantity Between the Extended <i>Mahāvamsa</i> in Cambodia and the Dai-ō-Tō-Shi or The Japanese Translation of <i>Mahāvamsa</i> in the Nan-Den-Dai-Zō-Kyō)	...	206
(xvii) Hennyau-Shō-Ji No Kan-Nen No Sei-Ritsu To Ten-Kai Nyo-Rai-Zō Bukkyō To No Kan-Ren O Megutte (The Formation and Development of the Idea of <i>Pariṇāmikī-cyuti</i> )	...	207
(xviii) Das Kālacakra, Die Letzte Phase Des Buddhismus in India (The Kālacakra, The Last Phase of Buddhism in India)	...	207-8
(xix) The Adoption of the Buddha's Life Pattern in the Ten-Bhūmi Systems	...	208-9
(xx) Zen Buddhism and Muromachi Art	...	209-10
(xxi) The Buddhist Conception of Truth	...	210-11
(xxii) Shanti-Gupta No Ko-Kon-Go-Ki-Ron (A Study on the Hevajra Piṇḍārtha Prakāśa of Śāntiguṇḍa)	...	211-12
(xxiii) Dai-Jō- Bo-Satsu Dō Ni Okeru Shō-Mon No I-Che Ni Tsuite (The Position of Śrāvaka in the Mahāyāna Bodhisattva Path)	...	212
(xxiv) Religious Growth in the Mahāyāna	...	212-13



(xxv)	<i>Tattvasaṃgraha</i> Ni Im-Yō Sareta Sarvajña Hi-Han Setsu (Criticism of the Buddhist Idea of Sarvajña As Found in the <i>Tattva-saṃgraha</i> )	213-14
(xxvi)	Indo-Bukkyo Ni Okeru Nin-Gen Son-Chō No Sei-Shin Ni Tsuite (Indian Buddhism and Existentialism)	214
(xxvii)	Yui-Shiki Ni Okeru Ten (The Pariṇāma in the Vijñaptimātratā School)	214-15
(xxviii)	Dai-jō Ne-Han-Gyō Ni Arawareta Shō-jō-Kai No Imi (The Mahāyāna Attitude To Vinaya in the <i>Mahāyāna-Mahāparinirvāṇa-sūtra</i> )	215
(xxix)	Dharmadhātu	215-16
(xxx)	Shichi—Jiki Ni Tsuite (On the Saptālaṃkāra)	217
(xxxi)	Indian Philosophy : Some Corrections	217
(xxxii)	Shin-Shū Kyō-Gi No Ten-Kai-jō-Butsu No In-Bō Ni Tsuite (Development of the Shinshu Doctrine—Cause of Becoming a Buddha)	218
(xxxiii)	A-Gon Kyō-Ten No Jātarūpa-Yu Ni Tsuite (on the Jātarūpa in the Āgama)	218
(xxxiv)	Goku-Raku-Jo-Do No Kan-Nen No Indo-Gaku-Teki Kai-Mei To Chibetto-Teki Hen-Yo (Studies on the Idea of Pure Land in the Perspective of Indian Cultural History and on the Modification of the Idea by Tibetans)	219
(xxxv)	Initial Training in Dhamma	219-20
(xxxvi)	‘Busshō’ to Buddhatva (Busshō and Buddhatva)	220
(xxxvii)	The Wheel of Existence	221
(xxxviii)	How Positive is <i>Nibbāna</i> ?	221
(xxxix)	Ācārya Bhāvasena Ke Pramāṇa-Viśayaka Viśiṣṭa Mata (Ācārya Bhāvasena’s Qualified Views About Pramāṇa)	222
(xl)	Ālaya Vijñāna (Store Consciousness)	222
(xli)	The <i>Arthaviniścaya-sūtra</i>	222-23
(xlii)	The Goal in Buddhism	223-24
(xliii)	The Stages of the Path in Buddhism	224
(xliv)	The Historical Evolution of the Concept of Negation : Nekkhamma and Naiṣkramya	224-25
(xlv)	The Ceremony of the Ordination and its Understanding in Chinese Texts of <i>Vinaya</i>	225
(xlvi)	Ton-Kō Bon-Yaku-Shi Kyō Ni Tsuite (On the Bhaiṣajya-Guru-Sūtras in the Tun-Huang Manuscripts)	225-26
(xlvii)	The Middle Way Taught by the Buddha	226
(xlviii)	<i>Mahāvastu</i> Ni Arawareta Jātaka Ni Tsuite (On the Jātakas Appearing in <i>Mahāvastu</i> )	226-27



(xlix)	Jin-Gū-Ji No Sei-Ritsu Ni Tsuite (On the Formation of Jin-Gū-Ji-Buddhist Temple to Serve Shinto Shrine) ...	227
(l)	Gen-Shi-Bukkyō Ni Okeru San-Mai No Nai-Kei (Samādhi in Early Buddhism) ...	227
(li)	Rajū-Yaku Ho-Ke-Kyō No Iche Kō-Satsu (Kumāra-jīva's Characteristic Attitude in His Chinese Version of <i>Saddharmapuṇḍarikāsūtram</i> ) ...	227-28
(lii)	Yōshō Kenryū Ni Tei No Butsu-Gaku (The Buddhist Scholarship of two Emperors, Yung-cheng and Ch'len-lung) ...	228
(liii)	Early Buddhist Mysticism ...	228-29
(liv)	Higashi to Nishi Dai-Jo Bukkyo Gaku No Mon-Dai (East and West in the Study of Mahāyāna Buddhism) ...	229
(lv)	Reste Von Devadatta-Episoden Aus Dem Vinaya Den Sarvāstivādins (Fragments of Devadatta Episodes from the Vinaya of the Sarvāstivādins) ...	229-30
(lvi)	<i>Mahāvastu-Avadāna</i> 1. 2. 16-4. 10 ...	230
16.	SECTION XII-B—PHILOSOPHY AND RELIGION (NON-BUDDHIST) ...	231-83
(i)	Kṣayamāsa and Performance of Religious Rites in it ...	231
(ii)	Śrī Kṛṣṇa Va Falsafatoha (Śrī Kṛṣṇa and his Philosophy) ...	231-32
(iii)	Indian and Western Psychology ...	232-33
(iv)	Parapsychological References in <i>Yogavāsiṣṭha</i> ...	233
(v)	The Philosophy of the <i>Yogavāsiṣṭha</i> —A Bird's Eye View ...	233-35
(vi)	Is there Not Erroneous Cognition ? ...	235-36
(vii)	' <i>Dhāraṇā</i> ' and ' <i>Codanā</i> ' (Yogic Terms) in the Mokṣa-Dharmaparvan of the <i>Mahābhārata</i> in their Relation with the <i>Yogasūtras</i> ...	236-37
(viii)	The Place of <i>Japa</i> in the <i>Mokṣadharma-parvan</i> and the <i>Yoga-sūtras</i> : A Comparative Study ...	237
(ix)	A New Approach to the Philosophy of Rāmānuja ...	237-38
(x)	Final Emancipation of Advaita Vedānta ...	238-39
(xi)	The Sāṃkhya and God ...	239-40
(xii)	The Concept of Saṃjñāna (Concord) in the Vedas ...	240-41
(xiii)	Jesus Christ and Vedānta ...	241-42
(xiv)	Seven-Valued Logic in Jain Philosophy ...	242
(xv)	An Objection against <i>Brahma-kāraṇa-vāda</i> ...	243
(xvi)	Brahma-jīva-jagat Relation : A Unique Theory ...	243
(xvii)	Four Lectures on the Academic Discipline of Comparative Religion ...	243-44
(xviii)	Man in Hindu Thought ...	244-45



(xix)	<i>Līlā</i> as the Creation of Love	...	245
(xx)	Kaṇāda's Teaching on Knowledge	...	245-46
(xxi)	Development of the Concept of Worship	...	246
(xxii)	Doctrine and Practice among the Vaiṣṇavas of Bengal	...	246-47
(xxiii)	Heretics of Jainism	...	247
(xxiv)	Moral Religion of Kant and <i>Karma-yoga</i> of the <i>Gītā</i>	...	248-49
(xxv)	The God in the Prabhākara School of Pūrva Mīmāṃsā	...	249-50
(xxvi)	Īśvarakṛṣṇa and Vijñānabhikṣu on Relation Between the World and the World-cause	...	250-51
(xxvii)	Evolution of the Concept of Gifts in Hinduism	...	251
(xxviii)	<i>Avatāras</i> and <i>Yogas</i> : An Essay in Purāṇic Cosmology	...	251-53
(xxix)	<i>Brahmasiddhi</i> and <i>Śloka-vārtika</i>	...	253
(xxx)	Darwin, Alexander, Aurobindo and Śāṅkara on Evolution	...	253-54
(xxxi)	<i>Jīvanmukti</i> —The Case For and Against it	...	254-55
(xxxii)	Yājñavalkya's Instruction to Emperor Janaka	...	255
(xxxiii)	Jung and <i>Yoga</i>	...	255-56
(xxxiv)	Philosophische Vzglady Aurobindo Ghosh (Philosophical Views of Aurobindo Ghosh)	...	256-57
(xxxv)	<i>Anubhāva Maṇṭapa</i>	...	257-58
(xxxvi)	Fichte and Śāṅkara	...	258
(xxxvii)	Philosophical View of Rabindranath Tagore	...	258-59
(xxxviii)	A New Light on Plato	...	259-60
(xxxix)	Ontological Reflections From Non-Being To Being	...	260-63
(xl)	Kant, Heidegger and the Upaniṣads	...	263
(xli)	Bhāratīya Sādhana Men <i>Bhairava-Saṁpradāya</i> (The Bhairava Saṁpradāya in Indian Philosophy)	...	263
(xlii)	Guhya Sattāvāda : Eka Manana (Mysticism—A Hypothesis)	...	263-64
(xliii)	Śrī Basaveśvara	...	264
(xliv)	Thought on Ancient Hindu Ideas of Rebirth	...	264-65
(xlv)	Gedanken Zur Historischen Darstellung Indischer Logik (Thoughts on Historical Presentation of Indian Logic)	...	265-66
(xlvi)	<i>Gītā</i> Men Sannyāsa Aura Tyāga (Sannyāsa and Tyāga in the <i>Gītā</i> )	...	266
(xlvii)	The Jñānī In the <i>Bhagavadgītā</i>	...	266
(xlviii)	The Soul of the Vedānta	...	267-67
(xlix)	An Ancient Philosophy of Life	...	267
(l)	The <i>Guṇas</i> of Prakṛti According to the Sāṁkhya Philosophy	...	267-69
(li)	Śrī Śāṅkara : India's Great Philosopher	...	269
(lii)	The Ideals of Pub. K. D. Ganguli Collection, Haridwar	...	269-70



(liii)	The Symbolism of Durgā-image and Durgā-pūjā ...	270
(liv)	<i>Bandha</i> and <i>Mokṣa</i> in the <i>Bhagavadgītā</i> ...	270-71
(lv)	Hinduism and Christianity Teach the Same Things ...	271
(lvi)	Ethics of the Sāṃkhya Philosophy ...	271-72
(lvii)	Vācaspati And Vijñānabhikṣu on The <i>Bhokṛbhāva</i> of <i>Puruṣa</i> ...	272
(lviii)	The Paradox of Negative Judgement In Indian Logic ...	272-73
(lix)	<i>Praśnopaniṣad</i> Ke Chhe <i>Praśna</i> Aura Unake Uttara (The Six Questions of <i>Praśnopaniṣad</i> and their Answers) ...	273-74
(lx)	Sāṃkhya Darśana (Philosophy of Sāṃkhya) ...	274
(lxi)	Śāṅkara And Bradley ...	274-75
(lxii)	The Concept of <i>Avidyā</i> and the Characteristics of the Converted and Perverted Souls According to the Upaniṣads, The <i>Gītā</i> and Jainism ...	275-76
(lxiii)	The Pure Advaita of Svāmī Vivekānanda ...	276-77
(lxiv)	Bhāratīya Darśana Men <i>Puruṣārtha</i> Kā Pratyaya (The Concept of <i>Puruṣārtha</i> in Indian Philosophy) ...	277-78
(lxv)	Jungian Psychology and the Vedānta ...	278
(lxvi)	Oriental Notes (1) The Tibetan 'White—Sun—Moon' and Cognate Deities ...	278-79
(lxvii)	The Religious Dances and <i>Tāntric</i> Ceremonies of Tibet ...	279
(lxviii)	Hi—Son—Zai No Nin—Shiki—Kon—Kyo (The Ground For the Cognition of Non-Existence) ...	280
(lix)	The Philosophy of the <i>Bhagavadgītā</i> ...	280-81
(lxx)	The <i>Prasthāna-Traya</i> And its Background ...	281
(lxxi)	Kālidāsa Ke Aṣṭamūrti Pratyakṣa-Śiva (Aṣṭamūrti Pratyakṣa Śiva of Kālidāsa) ...	281-82
(lxxii)	Indian thought And Humanistic Psychology : Contracts and Parallels Between East and West ...	282-83
(lxxiii)	Sarasvatī Through the Ages ...	283
17.	SECTION XIII—POSITIVE SCIENCES ...	284-92
(i)	A Mediaeval Sanskrit Medical Manuscript on Personal Hygiene ...	284
(ii)	A Note on A Manuscript Called ' <i>Mahārṇava</i> ' ...	284-85
(iii)	<i>Aṣṭāṅga-Saṅgraha</i> of Vāgbhaṭa ...	285
(iv)	<i>Bhelasamhitā</i> ...	285-86
(v)	Ādhunika Cikitsā-vijñāna Aura Bhāratīya Vicāradhārā (The Modern Medicine and Indian Ideology) ...	286-87
(vi)	Bhāratīya Grahagaṇite Yāvanaprabhāve Samikṣā (A Discussion on the Greek Influence on Indian Astro-mathematics) ...	286-87



(vii)	Jyāmitigaṇitayostativārthādhigame Prayogaḥ (The Use of Geometry in the Exegetics of the Vedas) ...	287
(viii)	Short Notes on Two Sanskrit Medical Manuscripts	287-88
(ix)	A Modern Approach to the <i>Tanmātrās</i> of Hindu Medicine ...	288-89
(x)	The Relation of Electromagnetic Waves with the Biological Processes on Earth According to <i>Caraka Saṁhitā</i> ...	289
(xi)	Climatology And Meteorology in Ancient India ...	289-91
(xii)	Survey And Cartography in Ancient India ...	291-92
(xiii)	The Stages of Life According To Varāhamihira ...	292
18.	<b>Section XIV—Social and Economic Institutions</b> ...	293-98
(i)	Aśvaghōṣa And His Legacy To Indian Culture ...	293
(ii)	Kṣemendra As a Social Reformer in the <i>Deśopadeśa</i> ...	293-94
(iii)	<i>Jāti</i> As a Social System in Ancient India ...	294-95
(iv)	Notes on Water Utilization And Rule in the Śākya Domain—Tibet ...	295
(v)	Widowhood And <i>Niyoga</i> in the <i>Arthaśāstra</i> and <i>Manusmṛti</i> ...	295-96
(vi)	The Evolution of the Concept of Marriage as Related to the Words <i>Vivāha</i> , <i>Parīṇaya</i> and <i>Praṇaya</i> ...	296-97
(vii)	Weights and Measures in Ancient India ...	297
(viii)	Culture-Contacts in South India ...	297-98
19.	<b>SECTION XV—VEDIC STUDIES</b> ...	299-310
(i)	The Orissan Recension of <i>Kāṇva Saṁhitā</i> ...	299
(ii)	Meaning of Gaṇapati ...	300
(iii)	The Āprī Hymns ...	300
(iv)	On the Accentuation of the Vocative Ṛtāvṛdhau in <i>Rv.</i> 1. 2. 8. ...	301
(v)	An Inkling of Philosophic Material in the <i>Paippalā-dasaṁhitā</i> ...	301-2
(vi)	An Exposition of the Veda ...	302-3
(vii)	<i>Rgvēder</i> Devī Aditi (Devī Aditi of <i>Rgveda</i> ) ...	303
(viii)	Atri ...	304
(ix)	<i>Rājan</i> ...	304
(x)	The Concept of <i>Karma</i> in Vedic Literature ...	304-5
(xi)	The Vedic Sage Agastya in Malaya ...	305
(xii)	Saramā—Paṇi Saṁvāda, <i>Rgveda</i> X. 108 (The Dialogue of Saramā and Paṇis, <i>Rgveda</i> X. 108) ...	306
(xiii)	Paṇis in the <i>Rgveda</i> ...	306
(xiv)	Water in the Cosmogonic Legends of Vedic Literature ...	306-7
(xv)	A Non-Legendary Interpretation of the <i>Apālā Sūkta</i> ( <i>Rv.</i> 8. 91) ...	307-8
(xvi)	On Suparṇa In the <i>Rgveda</i> ...	309
(xvii)	Hymns To the Rbhus in the <i>Rgveda</i> ...	309
(xviii)	<i>Vedaneśa Kālā</i> (The Date of the Vedas) ...	309-10
20.	<b>Reviews and Our Correspondents</b> ...	311-23



## Journals Selected for Abridgment

Note :—

**\*Either these journals did not contain any article on Indology or were not available.**

Sr. No.	Abbreviation	Name of Journal and Place of Publication	Language
1.	AA	Artibus Asiae, Ascona (Switzerland)	English
2.	AAAn.	American Anthropologist, Washington	—do—
3.	*AArc.	Acta Archaeologica, Budapest	—do—
4.	AAs.	Acta Asiatica, Tokyo	Bi-lingual
5.	ABORI	Annals of the Bhandarkar Oriental Research Institute, Poona	English
6.	*Ad.	Adab, Kabul (Afghanistan)	Bi-lingual
7.	*Adv.	Advent, Pondicherry	English
8.	*AE	Annee Epigraphique, Paris (France)	French
9.	*Afg.	Afghanistan, Kabul (Afghanistan)	English
10.	*AI	Ancient India, New Delhi	—do—
11.	*AIS	Assam Information, Shillong	—do—
12.	AJ	Antiquaries Journal, London	—do—
13.	AL	Art and letters, London	—do—
14.	Ami.	Amity, Bombay	—do—
15.	AM	Asia Major, London	—do—
16.	*An.	Anthropologist, Delhi	—do—
17.	Ane.	Anekanta, Delhi	Hindi
18.	*Ant.	Antiquity, Cambridge	English



19.	*AO	Archiv Orientalni, Prague	Bi-lingual
20.	*AOB	Acta Orientalia, Budapest	Multi-lingual
21.	*AOC	Acta Orientalia, Copenhagen	Bi-lingual
22.	*AORM	Annals of Oriental Research, Madras	Multi-lingual
23.	AP	Aryan Path, Bombay	English
24.	APak.	Ancient Pakistan	—do—
25.	*APh.	Acta Philologica Scandinavia, Copenhagen	Bi-lingual
26.	*AQ	Art Quarterly, Michigan (U.S.A.)	English
27.	AQG	Assam Quarterly, Gauhati	—do—
28.	*Ar. A	Arts Asiatique, Paris	Bi-lingual
29.	*Arc.	Archaeology, New York	English
30.	*Arc. J	Archaeological Journal, London	—do—
31.	*Arc. R	Archaeological Reports, London	—do—
32.	*Aryana	Aryana, Kabul (Afghanistan)	Persian
33.	ARB	Asiatic Research Bulletin, Seoul, (S. Korea)	English
34.	*As. R	Asian Review, London	—do—
35.	*As. B	Asian Studies, Bombay	—do—
36.	*ASEÅ	Asiatische Studien Etudes Asiatiques, Bern (Switzerland)	Bi-lingual
37.	ASP	Asian Studies, Quezon City (Philippines)	English
38.	*AUJR	Agra University Journal of Research, Agra	—do—
39.	*BASI	Bulletin of the Anthropological Survey of India, Calcutta	—do—
40.	*BASOR	Bulletin of the American School of Oriental Research, Baltimore (U.S.A.)	—do—
41.	*BASPR	Bulletin of the American School of Pre-historic Research, Harward	—do—
42.	*BBPG	Bulletin of the Baroda Museum and Picture Gallery, Baroda	—do—
43.	*BCGV	Bulletin of the Chunilal Gandhi Vidya bhavan, Surat	Bi-lingual



44.	BDCRI	Bulletin of the Deccan College Research Institute, Poona	English
45.	BDHM	Bulletin of the Department of History of Medicine, Hyderabad	—do—
46.	*Ber.	Berytus, Copenhagen	—do—
47.	BEFEO	Bulletin de L'Ecole Francaise D' Extreme-Orient, Paris	French
48.	Bha.	Bharati, Varanasi	English
49.	Bh. V	Bharat Varsha, Calcutta	Bengali
50.	*BIA	Bulletin of the Institute of Archæology, London	English
51.	*BI (E) S	Bulletin of the Institute of Post-graduate (Evening) Studies, Delhi	Multi-lingual
52.	*BIHR	Bulletin of the Institute of Historical Research, London	English
53.	BITC	Bulletin of the Institute of Traditional Culture, Madras	—do—
54.	*BM	Burlington Magazine, London	—do—
55.	*BMQ	British Museum Quarterly, London	—do—
56.	*BO	Bibliotheca Orientalis, Leiden	•Bi-lingual
57.	*BOML	Bulletin of the Government Oriental Manuscripts Library, Madras	—do—
58.	*BP	Bibliographie De la Philosophie, Paris	Multi-lingual
59.	*BPSC	Bulletin of the Philological Society of Calcutta, Calcutta	English
60.	*BPWM	Bulletin of the Prince of Wales Museum of Western India, Bombay	—do—
61.	Br. V	Brahma Vidya, Adyar (Madras)	English
62.	*BRA	Bulletin Van het Rijksmuseum, Amsterdam (Netherlands)	Dutch
63.	BRMIC	Bulletin of the Rama Krishna Mission Institute of Culture, Calcutta	English
64.	BS	Bharatiya Sahitya, Agra	Hindi



- |     |        |  |         |
|-----|--------|--|---------|
| 65. | *BSEI  | Bulletin De la Societe des Etudes Indo-chinoises, Saigon                                 | French  |
| 66. | *BSL   | Bulletin De la Societe de linguistique De Paris, Paris                                   | —do—    |
| 67. | *BSOAS | Bulletin of the School of Oriental and African Studies, London                           | English |
| 68. | *BTLV  | Bijdragen Tot Detaal-, Land-En Volkenkunde, The Hague                                    | Dutch   |
| 69. | *Bu.   | Buddhist, Colombo (Ceylon)   | English |
| 70. | BV     | Bharatiya Vidya, Bombay  | —do—    |
| 71. | CAJ    | Central Asiatic Journal, The Hague (Netherlands)   | —do—    |
| 72. | *CAR   | Central Asian Review, London   | —do—    |
| 73. | CF     | Cultural Forum, New Delhi  | —do—    |
| 74. | *CQ    | China Quarterly, London  | —do—    |
| 75. | CR     | Calcutta Review, Calcutta  | —do—    |
| 76. | *CRB   | Commentaar Van hugo de Groot op de lex Romana Burgundio-num, Amsterdam (Netherlands)     | Dutch   |
| 77. | *CSSH  | Comparative Studies in Society and History, The Hague                                    | English |
| 78. | CT     | Ceylon Today, Colombo  | —do—    |
| 79. | CUAHS  | Calcutta University Department of Ancient Indian History and Culture, Souvenir, Calcutta | —do—    |
| 80. | DI     | Darshana International, Moradabad  | English |
| 81. | DT     | Darshnik Traimasik, Faridkot   | —do—    |
| 82. | *DUS   | Dacca University Studies, Dacca  | —do—    |
| 83. | *EA    | Eastern Anthropologist, Lucknow  | —do—    |
| 84. | *EACS  | East Asian Cultural Studies, Tokyo   | —do—    |
| 85. | EI     | Epigraphia Indica, Delhi   | —do—    |
| 86. | *EO    | Ethical Outlook, California  | —do—    |
| 87. | *EPH,  | Etudes Philosophiques, Paris   | French  |



88.	*Et.	Ethics, Chicago	English
89.	*Eth.	Ethnos, Stockholm (Sweden)	—do—
90.	*ETC	E. T. C. California (U.S.A)	—do—
91.	*EV	Epigraphika Vostoka, Moscow	Russian
92.	EW	East and West, Rome (Italy)	English
93.	*Exp.	Expedition, Philadelphia (U.S.A)	—do—
94.	*FA	France-Asie-Asia, Tokyo	Bi-lingual
95.	FL	Folklore, Calcutta	English
96.	*GA	Gazette Des Beaux-Arts, Paris	Bi-lingual
97.	Gav.	Gavesana, Moradabad	Hindi
98.	*GCFT	Giornale Critico della Filosofia Italiana (Italy)	Italian
99.	*GK	Gengo Kenkyu, Tokyo	Bi-lingual
100.	*Hib.	Hibbert, London	English
101.	*HJAS	Harward Journal of Asiatic Studies, Harward	—do—
102.	HR	History of Religion, Chicago (U.S.A)	—do—
103.	*HTR	Harvard Theological Review, Massachu- setts (U.S.A)	—do—
104.	*Hum.	Humanist, Ohio (U.S.A)	—do—
105.	IA	Indian Antiquary (Third Series)	—do—
106.	IAC	Indo-Asian Culture, New Delhi	—do—
107.	*IArc.	Indian Archives, New Delhi	—do—
108.	*IAs.	Indo-Asia, Stuttgart (W. Germany)	—do—
109.	*IC	Islamic Culture, Hyderabad	—do—
110.	*IHQ	Indian Historical Quarterly, Calcutta	—do—
111.	*II	Indo-Iranica, Calcutta	Bi-lingual
112.	IIJ	Indo-Iranian Journal, The Hague	—do—



113.	*IJP	Indian Journal of Parapsychology, Jaipur	English
114.	*IL	Indian Literature, New Delhi	—do—
115.	*IMR	Indian Museum Review, Delhi-7	—do—
116.	Ind.	Indica, Bombay	—do—
117.	*Inq.	Inquiry, Oslo (Norway)	—do—
118.	*INC	Indian Numismatic Chronicle, Patna	—do—
119.	IPC	Indian Philosophy and Culture, Vrindaban	—do—
120.	IPQ	International Philosophical Quarterly (U.S.A.)	—do—
121.	*IQ	Indian Quarterly, Delhi	—do—
122.	*Iraq	Iraq, London	—do—
123.	*IR	The Islamic Review, England	—do—
124.	IS	Indian Studies : Past and Present, Calcutta	—do—
125.	JA	Journal Asiatique, Paris (France)	French
126.	*JAHS	Journal of the Andhra Historical Research Society, Rajamundry	English
127.	JAOS	Journal of the American Oriental Society New Haven (U.S.A.).	English
128.	*JAP	Journal of Analytical Psychology, London	—do—
129.	*JARS	Journal of the Assam Research Society Gauhati	—do—
130.	JAS	Journal of the Asian Studies, Michigan (U.S.A.)	—do—
131.	JASB	Journal of the Asiatic Society, Bombay	—do—
132.	*JASC	Journal of the Asiatic Society, Calcutta	—do—
133.	*JASK	Journal of the Asiatic Studies, Seoul (S. Korea)	—do—
134.	JASP	Journal of the Asiatic Society of Pakistan, Dacca (Pakistan)	English
135.	JAU	Journal of Annamalai University, Annamalainagar	Bi-lingual



- |      |          |   |                               |
|------|----------|---|-------------------------------|
| 136. | *JBHS    | Journal of the Bombay Historical Society,                 | English<br>Bombay             |
| 137. | JBRS     | Journal of the Burma Research Society,                    | Bi-lingual<br>Rangoon (Burma) |
| 138. | *JCRAS   | Journal of the Ceylon Branch of Royal Asiatic Society,    | English<br>Colombo            |
| 139. | JESHO    | Journal of the Economic and Social History of the Orient, | —do—<br>Leiden                |
| 140. | *JGJRI   | Journal of Ganganath Jha Research Institute,              | —do—<br>Allahabad             |
| 141. | *JGRS    | Journal of the Gujarat Research Society,                  | Bi-lingual<br>Bombay          |
| 142. | *JHR     | Journal of Historical Research,                           | Ranchi English                |
| 143. | *JHS     | Journal of Hellenic Studies,                              | London —do—                   |
| 144. | JIAP     | Journal of the Indian Academy of Philosophy               | —do—                          |
| 145. | JIBS     | Journal of Indian and Buddhist Studies,                   | Bi-lingual<br>Tokyo (Japan)   |
| 146. | JIH      | Journal of Indian History,                                | Trivandrum English            |
| 147. | *JIMAI   | Journal of Indian Museum Association of India,            | Bombay —do—                   |
| 148. | *JKer. U | Journal of the Kerala University Oriental MSS. Library,   | Trivandrum Bi-lingual         |
| 149. | *JKRCOI  | Journal of the K. R. Cama Oriental Institute,             | Bombay English                |
| 150. | JKU      | Journal of the Karnatak University,                       | Mysore —do—                   |
| 151. | *JMA     | Journal of the Music Academy,                             | Madras —do—                   |
| 152. | *JMPIP   | Journal of the Madhya Pradesh Itihasa Parisad,            | Bhopal —do—                   |
| 153. | JMSB     | Journal of the Maharaja Sayaji Rao University of Baroda,  | Baroda —do—                   |
| 154. | JMVL     | Jahrbuch des Museums für Völkerkunde<br>Zu Leipzig        | —do—                          |



155.	*JNES	Journal of Near Eastern Studies, Illinios (U.S.A.)	—do—
156.	JNSI	Journal of Numismatic Society of India, Varanasi	—do—
157.	JOIB	Journal of the Oriental Institute, Baroda	—do—
158.	JORM	Journal of Oriental Research, Madras	English
159.	*JP	Journal of Philosophy, New York	English
160.	*JPHS	Journal of the Pakistan Historical Society, Karachi (Pakistan)	—do—
161.	*JPR	Journal of Philosophical Review, New York (U.S.A.)	—do—
162.	*JPS	Journal of the Polynesian Society, Willington (New Zealand)	—do—
163.	*JR	Journal of Religion, Chicago	English
164.	*JRAI	Journal of the Royal Anthropological Institute of Great Britain and Ireland London	—do—
165.	*JRAS	Journal of the Royal Asiatic Society of Great Britain and Ireland, London	—do—
166.	*JRCAS	Journal of Royal Central Asian Society, London	—do—
167.	*JSEAH	Journal of the South-East Asian History, Singapore	—do—
168.	*JSS	Journal of the Siam Society, Bangkok (Thailand)	—do—
169.	*JTSL	Journal of the Tanjore Sarasvati Mahal Library, Madras	—do—
170.	*JUB	Journal of the University of Bombay, Bombay	—do—
171.	*JUG	Journal of the University of Gauhati, Gauhati	—do—
172.	*JUP	Journal of the University of Poona, Poona	—do—
173.	*JUPHS	Journal of the U. P. Historical Society, Lucknow	—do—



174.	*JWH	Journal of the World History, Paris	French
175.	JYI	Journal of the Yoga Institute, Bombay	English
176.	*KHR	Karnatak Historical Review, Karnatak	—do—
177.	*KN	Kala Nidhi, Varanasi	Hindi
178.	*KNASG	Koninklijk Neederlandsch Aadrijkskundig Genootschap, Amsterdam (Netherlands)	Bi-lingual
179.	*KS	Kant Studien, Koln (Germany)	English
180.	KSDPI	Kratkie Soobshchemya o Dokladakhi Polevikh Issledovaniykh Instituta Arkheologii, Moscow	Russian
181.	*KSP	Kannada Sahitya Parishat Patrika, Banglore	Kannada
182.	*LD	Light of Dhamma, Rangoon	English
183.	*LK	Lalit Kala, New Delhi	—do—
184.	*Man	Man, London	—do—
185.	Marg	Marg, Bombay	—do—
186.	MBh.	Maru Bharati, Pilani	Hindi
187.	MBo.	Mahabodhi, Calcutta	English
188.	*Med.	Medha, Raipur	Hindi
189.	*MFEA	Museum of Far Eastern Antiquities, Stockholm (Sweden)	English
190.	*Mind	Mind, Oxford, (England)	—do—
191.	*MI	Man in India, Ranchi	—do—
192.	MIOC	Memoirs of the Institute for Oriental Culture, Tōkyo (Japan)	—do—
193.	*MIP	Mother India, Pondicherry	—do—
194.	*MMCP	Magadh Mahila College Patrika, Patna University, Patna	Bi-lingual
195.	MR	Modern Review, Calcutta	English
196.	*MS	Modern Schoolman, Missouri (U.S.A.)	—do—



197.	*MSP	Marathi Samsodhan Patrika, Bombay	Bi-lingual
198.	*Mu.	Muscon, Belgique (Belgium)	Multi-lingual
199.	*Mus.	Museum, London	English
200.	Mus.J	Museum Journal, London	—do—
201.	*MUJ	Marathwada University Journal, Aurangabad	Bi-lingual
202.	*MUI	Majalla-I-Ulam-I Islamiya, Aligarh	Persian
203.	*MW	Muslim World, Harford (U.S.A.)	English
204.	Nat.	Natya, New Delhi	—do—
205.	Nav.	Navabharata Wai, Bombay	
206.	NAA	Narodi Azii Afriki, Moscow	Russian
207.	NPP	Nagari Pracarini Patrika, Varanasi	Hindi
208.	*NV	NVmen, Leiden (Netherlands)	Bi-lingual
209.	OA	Oriental Art, London	English
210.	*OC	Oriental Culture, Tokyo (Japan)	Japanese
211.	OH	Our Heritage, Calcutta	English
212.	*OHRJ	Orissa Historical Research Journal, Bhuneswar	—do—
213.	OLZ	Orientalische Literature Zeitung : Journal of Oriental Literature, German, Leipzig (Germany)	German
214.	*Or.	Orientalia (New Series), Rome	Multi-lingual
215.	Orb.	Orbis, Louvain (Belgium)	Multi-lingual
216.	*Ori.	Oriens, Leiden (Netherlands)	Bi-lingual
217.	*OS	Orientalia Suecana, Uppasala (Sweden)	Multi-lingual
218.	*OT	Oriental Thought, Poona	English
219.	*OW	Orient/West, Tokyo (Japan)	—do—
220.	PB	Prabuddha Bharata, Calcutta	—do—
221.	*Per.	Personalist, Los Angeles (U.S.A.)	—do—



222.	PEW	Philosophy : East and West, Hawaii	—do—
223.	*Ph.	Philosophy (Journal of the Royal Institute of Philosophy), London	English
224.	*Phr.	Phronesis, Assen (Netherlands)	—do—
225.	Ph.Q	Philosophical Quarterly	
226.	*PIM	Prace I Materialy, Lodzi (Poland)	Polish
227.	PK	Prabuddha Karnataka, Mysore	Kannada
228.	PO	Poona Orientalist, Poona	English
229.	PP	Parishad Patrika, Patna	Hindi
230.	*PPO	Past and Present, Oxford	English
231.	PQ	Pakistan Quarterly, Karachi	—do—
232.	Pra.	Prajna, Banaras	Bi-lingual
233.	*PR	Philosophical Review, New York	English
234.	*PRef.	Philosophia Reformata, Kampen, (Netherlands)	Multi-lingual
235.	Pur.	Purana, Varanasi	Bi-lingual
236.	PUJ	Patna University Journal, Patna	English
237.	*QJMS	Quarterly Journal of Mythic Society, Bangalore	—do—
238.	*QRHS	Quarterly Review of Historical Studies, Calcutta	—do—
239.	*Que.	Quest, Bombay	English
240.	*RAA	Revue D' Assyriologie, et D'Archeologie, Oriental, Paris (France)	French
241.	*RArc.	Revue Archaeologique, Paris	—do—
242.	*RD	Religious Digest, Talangana, Ceylon	English
243.	*RDDO	Re' pertoire D' art et D' archeologie Paris (France)	French
244.	*RCAJ	Royal Central Asian Journal, London	English
245.	*RFL	Revue de la faculty des letters, Tobriz (Iran)	Persian



246.	*RDO	Rivista Degli Studi Orientali, Rome (Italy)	Bi-lingual
247.	*RHR	Revue dl' Historie des Religions, Paris	French
248.	*RIB	Research Information Bulletin, Delhi	English
249.	RJPS	Research Journal of Philosophy and Social Sciences, Meerut	—do—
250.	*RK	Rehnema-ye Ketab, Tehran (Iran)	Persian
251.	*RL	Roop Lekha, New Delhi	English
252.	*RM	Review of Metaphysics, New Haven	English
253.	Sa.	Sacculum	
254.	Sam.	Samskriti, New Delhi	Hindi
255.	*Sams.	Samsodhak, Dhulia (India)	Marathi
256.	*SA	Sovietskaya Archaeologiya, Moscow	Russian
257.	*SAA	Societ Anthropology and Archaeology, New York	English
258.	*SE	Sovietskaya Ethnografia, Moscow	Russian
259.	*SIJ	Sino-Indian Journal, Calcutta	English
260.	*SK	Self Knowledge, London	—do—
261.	*SMJ	Sarawak Museum Journal, Sarwak	—do—
262.	Sod. Fat.	Sodha Patrika, Udaipur	Hindi
263.	*SP	Sahitya Patrika, Dacca (Pakistan)	Bengali
264.	SPP	Sarada Pitha Pradipa, Dwarka	English
265.	*SPr.	Sanskrit Pratibha, New Delhi	Sanskrit
266.	SS	Sanskrit Sushama, Varanasi	—do—
267.	*SSoc.	Soviet Sociology, New York	English
268.	*SSP.	Sanskrit Sahitya Parishad, Calcutta	Sanskrit
269.	*Suk.	Sukhen, Tehran (Iran)	Persian
270.	*Syn.	Synthese, Dordrecht (Holland)	English
271.	*Syr.	Syria, Paris (France)	French
272.	*SWJA	South Western Journal of Anthropology, New Mexico	English
273.	TC	Tamil Culture, Madras	—do—



274.	TH	Thquafatul-Hindi (Indian Culture), New Delhi	Arabic
275.	Theo.	Theosophist, Madras	English
276.	*Thom.	Thomist, Washington	—do—
277.	Trip.	Tripathaga, Lucknow	Hindi
278.	UA	United Asia, Bombay	English
279.	UB	Uttara Bharati, Agra	Hindi
280.	Va.	Varada, Bisau, Rajasthan	—do—
281.	*VA	Visvabharati Annals, Calcutta	English
282.	VBQ	Visvabharati Quarterly, Calcutta	—do—
283.	*Vid.	Vidya, Ahmedabad	Bi-lingual
284.	*Vik.J	Vikram Journal, Ujjain	—do—
285.	VIJ	Vishveshvaranand Indological Journal, Hoshiarpur	English
286.	VJ	Visva Jyoti, Hoshiarpur	Hindi
287.	VK	Vedanta Kesari, Madras	English
288.	*VVRB	Vallabh Vidyanagar Research Bulletin, Bombay	Bi-lingual
289.	*VW	Vedanta and the West, Hollywood (U.S.A)	English
290.	WB	World Buddhism, Colombo (Ceylon)	English
291.	*WZKSO	Wiener Zeitschrift fur die kunde Sud-Und Ostasiens und Archiv fur Indische Philoso- phie, West Germany	German
292.	*YBRASC	Year Book of the Royal Asiatic Society Bengal, Calcutta	English
293.	ZDMG	Zeitschrift der Deutschen Morgenlandis- chen Gesellschaft, Wiesbaden (Germany)	German
294.	*ZE	Zeitschrift fur Ethnologie, Braunschweig (Germany)	—do—
295.	*ZSAK	Zeitschrif fur Schweizersiche Archaologie und Kunstgeschichte Basel (Switzerland)	German



## EDITORIAL NOTE

The Editors have the pleasure to offer the third issue (Vol. II Part 2) of *Digest of Indological Studies* to the scholars and students concerned with this branch of knowledge. The two issues of the Digest, published so far, have been very well received in the Indological world, and scholars of great eminence have unequivocally lent their good wishes and promised their cooperation to it. There has been a general feeling that this publication is meeting a long-felt need in the world of research. Recently, the President of the All India Oriental Conference has warmly welcomed the idea of publishing this *Digest* and expressed a very high opinion about it. The extract from his address is published separately. This flood of good wishes, blessings and appreciations has immensely emboldened us in our endeavour to make the Digest as useful and comprehensive as possible. We hope that our effort towards the improvement of the quality and standard of the *Digest* will continue in an ever-increasing measure.

In the present issue of the *Digest* 295 journals have been consulted. The number of articles abridged from them is 457. These articles are in 12 languages. While editing the first two issues, we felt greatly handicapped for want of suitable arrangement for getting Japanese materials abstracted. That is why in the first issue we could publish abstract of only one article from the Japanese language, but this time we have been able to secure the assistance of Shri R. Tokuoka, Professor of Japanese in the Nava Nālandā Mahāvihāra. He has been kind enough to abridge for us 23 articles from the Japanese language. So we are happy to publish these abstracts and bring the contributions of Japanese scholars within the ken of the Indologists not conversant with that language. We hope we shall be able to publish abstracts of more articles in the Japanese language as well as other languages, not utilised so far, in the subsequent issues.

Our thanks are due to all the workers in the field of Indology for their warm support and cooperation.

EDITORS  
DIGEST OF INDOLOGICAL STUDIES,  
KURUKSHETRA UNIVERSITY,  
KURUKSHETRA.



## MESSAGES

### OPINIONS AND SUGGESTIONS

**Dr. V. S. Agrawala, Professor, College of Indology, Banaras Hindu University, Varanasi :**

Presiding over the 22nd All India Oriental Conference at Gauhati, Dr. V. S. Agrawala referred to the Digest in his address as follows :

I should note with gratitude the publication of '*Prācī*' which is a digest of Indological research from Kurukshetra University initiated so well by Dr. Dharmendra Nath Shastri and Dr. Buddha Prakasha. In the first two volumes published so far not only the publications are indexed but gists of papers are also extracted to the benefit of research-workers. It has also taken notice of the research work being done at the Oriental Institutes in foreign countries.

In a letter to us, he gave the following opinion about the *Digest* :—

I am very much pleased and impressed with the range of your efforts and the quality of the Digest. I expect that during the next five years, the Digest will have attained a standard as will become an essential treat for all Indological scholars. It even now has the perfume of a book. None will be able to do without it.

**Dr. S. Bhattacharya, Deputy Secretary, University Grants Commission, Bahadur Shah Zafar Marg, New Delhi-1 :**

The Publication contains important research material and is sure to have a permanent place in our Indological Studies.

**Dr. Juan Roger Riviére, Professor of Indology, Madrid University Serrano 117, Madrid-6 :**

This bibliographical review of journals and articles on Indology is very interesting, and it is a very well made collection of abstracts, for which I congratulate you. The information collected and published in this Digest is highly welcomed and will be of a good use to Indologists.

**Dr. A. H. Dani, Chairman, Department of Archaeology, University of Peshawar, Peshawar :**

After a cursory glance over the pages of the Digest, I find that it is a very useful collection for all those who are interested in Indology.



MESSAGES, ETC.

16

Particularly I have found it very helpful as I am almost cut off from the persons engaged in such Studies.

**Prof. K. D. Bajpai, Head of the Department of Ancient Indian History, Culture & Archaeology, University of Sagar, Sagar :**

I have found it extremely valuable and congratulate you for bringing out this number which is definitely an improvement on the previous number.

---



## I ARCHÆOLOGY

**Banerji, Adris**

ARCHÆOLOGICAL HISTORY OF MEWAR—II (C. 301 A.D. TO C. 650 A.D.)

According to Tamhane, the soils of Rajasthan are divided into two groups by the Aravallis—North-West and South-East, the former being almost sandy and unproductive and the latter comparatively fertile. A. Ghosh's surveys show that Harappan culture existed in the millenniums before the birth of Christ in a peripheral region of Rajasthan. Mewar had passed through Painted Grey Ware (c. 1100-800 B.C.) and Black and Red Ware cultures followed by that of the historic period (c. 600 B.C. to 600 A.D.). Rajasthan had flourishing urban culture centres like Mādhyamikā. But by c. 300 A.D., the area had become inhospitable. One of the causes for the growth of Rajasthan desert is deforestation and desolation caused by wars.

The Choṭi-Sādri (Bhramara-Mātā) inscription (c. 490-91 A.D.) mentions a Gauda *Kṣatriya* family named Mānavāyani as ruling over S.-E. portion of Mewar.

In the Gupta period, the importance of Central India was increasing. The centre of gravity shifted from Pāṭaliputra to Ujjain and subsequently to Kanauj. The next empire was that of Harṣa, which consisted of E. Panjab, Delhi, U. P., North and South Bihar and possibly West Bengal. Like Yaśodharman, Harṣa blazed like a meteor and disappeared. This led to India's disintegration.

—*JOIB* Vol. XIII No. 1, September 1963, pp. 59-68

**Castaldi, Editta**

ITALIAN ARCHÆOLOGICAL MISSION IN AFGHANISTAN. PRELIMINARY REPORT ON THE RESEARCHES AT HAZĀR SUM (SAMANGAN)

The author has described the results of excavations at Hazār Sum (Samangan in Afghanistan). Human figures appear there under numerous forms. Among them the tree-shaped man or the pine-man with three branches is most prominent. On the walls of the caves, one finds the T-motif and the anchor-shaped motif. This represents extreme stylization. Animal figures are also stylized. The animals pertain to a pastoral world and represent scenes of everyday life. Radiating circles, wheel figurations or solar symbols also appear there. The figures of Hazār Sum are similar to those of Pasargadae in Iran.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

—*EW* Vol. XIV Nos. 3-4, September-December 1963, pp. 183-205



**Dani, Ahmad Hasan**

### SANGHAO CAVE EXCAVATION

The name Sanghao is derived from the old Sanskrit word *Śaṅgha*, meaning a (Buddhist) monastery and obviously implies many ruins of the Buddhist period spread over in the Sanghao valley.

Five main periods have been distinguished in the excavation there, which the author has described in detail. Of these, period IV shows late historical material referable to 200 B.C.—200 A.D.

About three miles to the south of the Parkho Darra cave is the village of Baluzai over which stands the famous Buddhist cave of Kashmir-smast.

It is the upper clacton industry with which the Indian Middle Stone Age materials can be related. This industry is now known to have had a wide circulation in West Pakistan and had a direct link with the Stone Age sequence of Western Asia. It is from that very source that the Indian Middle Stone Age has to be derived through Pakistan.

—*APak*. Vol. I, 1964, pp. 1-50

**Datta, Kalidas**

### SOME EARLY ARCHÆOLOGICAL FINDS OF THE SUNDARBAN

A large number of buildings, temples, images of the Hindu, Jain and Buddhist gods, inscriptions, etc., of the past ages have come to light in the Sundarban. Harirarainpur, a village on the Hooghly river, is yielding hundreds of antiquities. The finds comprise two terracotta and one clay statuettes, four clay charms, two bone arrow-heads and twelve stone tools.

Of the two terracotta statuettes, one represents a dancing girl and the other a head only, showing bird-like face with a prominent beak and two oblong ears. The clay statuette is a model of a seated pig, which may be a totem for votive offering. The dotted lines on the charms may be spells or incantations. The two arrow-heads appear to be manufactured from the bones of the birds. The twelve stone tools are made of many kinds of rocks. Their varied forms are indicative of different purposes. They seem to be the handicrafts of some aboriginal people of neolithic culture.

—*MR* Vol. CXIV No. 1, July 1963, pp. 39-44

**Deo, S. B.**

### THE POTTER'S TECHNIQUE IN PROTO-HISTORIC AHAR

Ahar is a suburb of Udaipur in Rajasthan. The excavations there have unearthed a fair bulk of material suggesting that the earliest settlements were as old as 2000 B.C. and that the people of that region belonged to the 'Copper Age' rather than to the 'Chalcolithic' period.



The majority of the Ahar pottery was made of clay mixed with hey, fine sand and possibly ash and sometimes husk. Pure clay was used in quality ware only.

The Ahar potter used the hand or the wheel or both. He knew a skilful device of firing. The red ware suggests a greater adoption of the open kiln than the closed one.

The pottery displays a large variety in shape and size. There is also a unique exuberance of ornamentation in it. Most of the decorations comprise geometrical patterns. Painting was probably executed with some sort of a brush or bamboo splinter with a pointed tip.

—*BDCRI* Vol. XXII, 1961-62, issued 1963, pp. 105-11

**Durrani, Farzand Ali**

### STONE VASES AS EVIDENCE OF CONNECTION BETWEEN MESOPOTAMIA AND THE INDUS VALLEY

In the catalogue of extant stone vases the author has included the following :

(1) A cylindrical vase (British Museum 2887) of dark-green steatite, 10 cm. in height, found in the Khafajah Diyalah region, which may belong to an ED II-III period.

Frankfort asserts that the stone of this quality was rarely used in Mesopotamia before the ED period and writes that the humped ox, perhaps an Indian breed, is foreign to Mesopotamia. Mallowan maintains that the figure depicted on the vase is a male which is not typically Mesopotamian. He considers the whole as Indian in character. The bull strongly resembles the one depicted on the Indian seals.

(2) Two fragments of a stone vase of green steatite assigned to ED II-III. One of the fragments shows a humped bull of Indian origin, which is shown in the same fashion, with a manger in front, on Indian seals. It suggests strong evidence for contacts between the Indus Valley and Mesopotamia in the early dynastic period. The fragments were found in Tell-Agrab Diyalah region.

(3) A cylindrical vase found in Mavi, made of grey-bluish steatite, not later than ED III period. In one of the decorating panels of the vase there is a kneeling figure, apparently female, and a second larger one in the background behind her. Many features of this vase are as good as Indian.

While all the specimens from the Indus Valley and Baluchistan are made with four compartments, no compartmented vessel is known outside the Indo-Pakistan borders.

A small compartmented cylindrical vase, circular in shape, is exhibited in the Central Asian Museum, Delhi.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

—*APak*, Vol. I, 1964, pp. 51-96



**Gimbutas-Marija****THE INDO-EUROPEANS : ARCHÆOLOGICAL PROBLEMS**

The author analyses the views of P. Bosch-Gimpera expressed in his book *Les Indo-Européens, problèmes archéologiques* that the Indo-Europeans had their home in Mesolithic Europe and gave birth to Danubian cultures in the 5th millennium B.C. and that starting from there they reached the Near East, Iran and India. He has shown that there were three culture-zones in Eurasia in ancient times :

- (1) The North Pontic or Mariupol culture in eastern Ukraine in the basins of the lower Dniéper, Don and Donets Rivers and in the Crimea, known now from about 150 sites.
- (2) Transcaucasian copper age culture between the Caucasus ranged in the north, Lake Van and the upper reaches of the Euphrates in the south. Eastern Anatolia in the west and upper Araxas in the east.
- (3) The Kurgan culture in the Eurasian steppes from the lower Volga to the upper Yenisei.

He identifies the last with the Indo-European culture. Three to four chronological phases of this Kurgan culture within the span of the third millennium have been established by now. In the second half of the third millennium, the bearers of the Kurgan culture expanded into the North Pontic Area, Anatolia, the Aegean, the Balkans, Central Europe, North-Western Europe, the East Baltic Area and Central Russia and brought destruction to the old European Neolithic and Chalcolithic cultures and to the early bronze Aegean and Western Anatolian cultures. The invasion most likely occurred from the steppes in the lower Volga basin and beyond the Caspian, in the period between 2400 and 2200 B.C. The presence of separate Indo-European groups or languages in the early second millennium B.C. speaks of the existence of separate tribal units and dialects or languages. This shows that the Kurgan people who moved westward and southward from the Eurasian steppes, were already divided into many tribes that spoke various dialects. The Kurgan group in the northern Caucasus may have been parents of the Cimmerians, Hittites and possibly the Kassites and Hyksos. The diffusion of the Indo-Iranians to Persia and to India before or after the middle of the second millennium B. C. seems to be connected with that of the bronze age Andronovo bloc, east and north of the Caspian and the Sea of Aral. Its offshoot, called Tazabag'jab, shows a constant expansion southward and eastward around 15th-14th century B. C. In Europe a number of new cultural groups of Kurgan origin arose soon after the beginning of the second millennium B. C.

Thus the author concludes that the Indo-Europeans reached Europe from Asia.



Hegde, Karunakara

AN ANALYTICAL STUDY OF NAVDATOLI BEADS

Bead-making in India was one of the most ancient arts. Beads formed a part of the personal ornaments of the chalcolithic people of Navdatoli. Strings of beads were also used by the people of the Indus Valley. This article gives the result of chemical analysis of eighteen glazed and nine unglazed beads found along with chalcolithic material remains in an excavation conducted during the years 1957 and 1958 at Navdatoli and a brief description of the processing followed in the manufacture of these beads.

The glazed beads were coloured. The three main core materials used for glazing were stone (usually quartz), steatite and clay. Production of a glaze by the fusion of silica (quartz) requires a temperature of over 1700°C., a proposition well-nigh beyond the rudimentary resources of a chalcolithic people. But it is interesting to note that the chalcolithic people of Navdatoli had learnt by experience that a useful glaze could be produced at the convenient temperature of 780°C. by mixing powdered quartz with an alkaline material, which could have been the natural efflorescent, variously known in India as *sajji matti*, *reh*, *khari*, etc.

The unglazed beads were all dirty white. They were manufactured from heating the steatite mineral.

—JOIB Vol. XIII No. 1, September 1963, pp. 69-72

Husain, Shahanara

THE TERRACOTTA PLAQUES FROM PAHĀRPUR

The excavations at Pahārpur in the Rājshahi district of East Pakistan have led to the discovery of Dharmapāla Vihāra of Somapur and a temple of Tārā.

Of the archaeological finds there, the most important are the terracotta plaques. Treating a variety of themes and moods, they depict men, women and children, the Buddhist and Brāhmaṇical pantheon, the demi-gods like Gandharvas, Nāgas and Vidyādhara in various postures and costumes as well as the flora and fauna of Bengal. There are several scenes from the *Rāmāyaṇa* and the Kṛṣṇa legend. Some of the plaques show architectural representations like those of *stūpas* and temples.

The plaques are made of fully dressed clay baked to various shades of ochre and most of them are not later than the later half of the 8th century A.D. They are an important source of social and religious history of Bengal during the Pāla period.



Khan, F. A.  
MAINAMATI

Five miles to the west of Comilla town in what was once called Samataṭa region is Mainamati-Lalmaj Ridge full of archæological sites. At Mainamati three sites were selected for excavation : (1) Salban Vihāra, (2) Kotila Mura and (3) Charpatra Mura. Salban Vihāra contains the remains of a large Buddhist monastery, originally built by the last Deva ruler Śrī Bhavadeva in the last part of the 7th or the beginning of the 8th century. It is a monumental edifice with 550 ft. long sides, containing a total of 115 cells, arranged formally round a central shrine. The early period shrine was built on a stupendous scale. Ringed by an embellished plinth with pointing angles and recessed corners, it resembles in plan a Greek cross with chapels built in the projecting arms facing the cardinal points. This type of cruciform structure resembles in no way the traditional *stūpa* architecture of the Indo-Pakistan sub-continent, but has close parallels to the architectural style existing at Kalasan in Central Java and at Pagan in Burma. It may be assumed that this style reached South-East Asia from East Bengal. At Kotila Mura, 3 miles to the north of Salban Vihāra, the lay-out of three principal *stūpas* in the traditional style has come to light and at Charpatra Mura, a mile and a half to the north-west of Kotila Mura, the remains of a rectangular shrine 105' × 55' have been found.

Among the finds from Mainamati, a hoard of three gold coins and six gold ear-rings and two hoards of 224 silver coins, two bronze relic caskets and a number of bronze images of Buddhist deities, carved bricks, terracotta plaques, sculptures, pots and pot-sherds are noteworthy. But of great importance are two copper plates from Salban Vihāra and four from Charpatra Mura.

The copper plates from Salban Vihāra have revealed a new Buddhist dynasty, the Devas, who succeeded the Khadgas. It consisted of four kings, Śrī Śānti Deva, his son Śrī Vīra Deva, his son Śrī Ānanda Deva and his son Śrī Bhava Deva. They can be assigned to a period between the last part of the 7th and the middle of the 8th centuries A.D.

Two plates from Charpatra Mura belong to Śrī Ladha Candra Deva and the third was issued by his son and successor Śrī Govinda Chandra Deva. Recently a copper plate of Śrī Kalyāṇa Candra Deva of this dynasty has been discovered from Dacca. They enable us to reconstruct the Candra dynasty as follows : Pūrṇacandra, Suvarṇacandra, Trailokyacandra, Śrīcandra, Kalyāṇacandra, Ladhacandra and Govindacandra. They ruled from 900 A.D. to 1050 A. D. after the Devas. Trailokyacandra defeated the Gauḍa king, obviously of the Pāla dynasty ; Śrīcandra and Kalyāṇacandra gained still greater successes against the Pālas and the kings of Kāmarūpa. As is clear from the Dacca plate, the contemporaries of



Śrīcandra in Gauḍa were Pṛthvīpāla and Gopāla. Ladhacandra even undertook a pilgrimage to Banaras.

The fourth copper plate from Charpatra Mura belongs to a local Hindu ruler of the Vaiṣṇava sect, namely, Śrī Virādhara Deva. On palæographical grounds this plate could be assigned to a date between 12th and 13th centuries A.D.

—*PQ* Vol. XI No. 4, Summer 1963, pp. 18-27

**Misra, V. N. and Nagar, Malati**

## TWO STONE AGE SITES ON THE RIVER CHAMBAL, RAJASTHAN

The authors explored the Chambal at Kota and Rawatbhata and collected valuable material belonging to Lower Palæolithic, Middle Palæolithic and Mesolithic Ages. This comprises mainly tools and implements of different types and techniques which the authors have analysed in detail.

—*BDCRI* Vol. XXII, 1961-62, issued 1963, pp. 156-69

**Neogi, Haran Chandra**

## ARCHÆOLOGY AND INDIAN HISTORY

Indian Archæology is divided into three artificial groups: (1) Art, (2) Epigraphy and (3) Numismatics. India is abundantly rich in archæological materials and archæology occupies the most important position in regard to the reconstruction of the history of India.

Archæologists of India and Pakistan have made brilliant discoveries since the partition of the country, but one defect of Indian Archæology is its isolation from the neighbouring countries.

The principle that every bit of material should be examined from political, economic, social and religious view-points is not followed in India. Archæologists bridge the life of the past and the present. This is not done in India; and the progress of archæology in different states of India is so uneven that some states are lagging behind. For want of archæological discoveries, *e. g.*, the history of Assam remains as shadowy as before. No systematic attempt has been made to study alien elements of Indian culture carried through Assam.

—*AQG* Vol. III No. 4, pp. 6-10

**Pant, P. C.**

## SOME LITHIC-TOOL INDUSTRIES OF BANDA

The pre-historic sites at Banda in the easternmost part of Bundelkhand in U.P. are of three types: (1) those situated on the river banks, (2) those



on the flat hill tops and (3) those in the vicinity of hills. There is a thick deposit of alluvium on the banks of the rivers, but the tools are discovered from the loose gravel, stretched by the rivers on their banks. The only site of the second category is the flat top of a hill which is not very high. The pre-historic man must have preferred this place for its position of vantage. Another place of the pre-historic man's choice is the slope or raised ground near hills. All the four sites located by the party are factory sites belonging to Middle and Late Stone Ages. These sites must have been chosen on account of the availability of material for manufacturing tools as well as of the proximity of water.

Implements belonging to Early Stone Age have been picked up from the periphery of a small pond, which is surrounded by tiny hills on a plain ground in the foreground of the Rāmacandra Hill. This seems to be a factory site. Out of several specimens, discovered at this site, twenty are genuine tools. The chief material of the industry is a basic rock epidiorite. The tools are made of pebbles, cores and flakes. The majority of implements are in a state of good preservation.

These implements may be classified into four major types : A. Handaxe, B. Cleaver, C. Chopper, D. Flake. Each of these types has many sub-types. The handaxes have five sub-types. There is only one V-shaped cleaver in this collection. That too seems to be unfinished. The choppers have three sub-types : one is made of a pebble, another of a core, and yet another of a flake. The flakes have two sub-types. There is also a tool that could be used as piercer. The industry is crude and may be put in the beginning of the Early Stone Age.

The valley lying between Siddhapur and Banke Siddha is an open station of Middle Stone Age and lies between two *nālās*. This too was a factory site. A flint side scraper, roughly triangular in shape, was picked up from the gravel bed of one of the *nālās*. Besides this, scrapers, end scrapers, burin like tools, chopper like tools, blades and cores, divisible into many sub-types, have also been found.

Twenty-nine implements, four of Early Stone Age and the rest of Middle Stone Age, were discovered in a Stone Age site on the banks of the river Ken in Durendi village. They may be divided into the following classes :

A. Handaxe, B. Chopper, C. Core, D. Burin-cum-scraper, E. Side Scraper, F. Tool with point and G. Blade, all with sub-types.

Some implements were picked up from the loose gravel in a Middle Stone Age site on the confluence of the Baghain and the Ranj near Barahha. In this industry the true Levalloisian element is found. Two choppers that



were found are different from the other tools. The following types are classified :

A. Parallel Sided Flake, B. Lunate (?), C. Side Scraper, D. End Scraper, E. Burin, F. Tool with point, G. Flake and H. Core.

Nineteen Middle Stone Age implements were discovered from the gravel bed of the Paisuni river, near Bankat.

A small microlithic site at Shahpatan, where waste chips were found on the surface, was probably a factory site.

Another open station of microlithic factory site was discovered at Siddhapur, Bambhia and Lodhwara.

Most of the implements fall in the category of polished stone axe with pointed butt. They are made of basalt, epidiorite and dolerite. They must have been hafted in wooden handle and used as axes. The small implements must have been used for scraping only.

—*Bha.* Vol. VII Pts. 1-2, 1963-64, pp. 114-42

**Sankalia, H. D.**

#### ARCHÆOLOGY AND TRADITION

The author believes that tradition is an important source for the study of a past culture. The idea of an ancient site or object is obtained by the study of tradition. Archæology helps us to visualize the past. Thus the two are complementary to each other. First, in Europe Greek history was known up to about 1000 B.C., but when H. Schliemann worked on the basis of traditions and on the work of Home, he was able to dig out the cultures, which were even older than the Greek Trojan culture. The same was the case with Iraq or Mesopotamia. This country has two types of tradition : The first an account by an historiographer Berossus and the second in the form of the Account Tablets. But these are not quite believable. The evidences of contemporary legends are now substantiated partly or wholly by excavations.

Egypt has preserved some types of stories. The writing in Egypt goes back to about 3000 B. C. The traditions available there were for the first time collected by Ptolemy Philadelphos and were translated into Greek. The lists of the Dynasties collected by the archæologists are surprisingly accurate.

As regards Palestine, the archæological history or sequence of many sites has proved to be in the fullest accord with the identifications preserved in the Bible and Josephus. Archæology has amply proved that the Hebrews were Semites, who originally had settled in Mesopotamia and then migrated to Palestine. It has also been shown that the Indo-Aryan way of worship existed in Palestine and the region around, about 1500 B.C.



In America, there was a traditional story of the sacred well, which was used for human sacrifices by the Mayans. When on this basis the well was dug, human skeletons were brought along with golden ornaments. This has shown the Mayan's contact with Egypt and India via South-East Asia.

In India, the traditions are collected in the Purāṇas, the *Rāmāyaṇa* and the *Mahābhārata*. They contain an account of the world. The foreign writers, who visited India in different times, have also provided us with traditional account. The Greek accounts about the Āndhra cities have been proved to be true by recent excavations. A large number of Buddhist sites have been located on the basis of the accounts available from the Chinese sources.

In the efforts to discover India's past, its own traditional accounts, viz., the Purāṇas and the Epics and even the 'local site accounts' (*sthala-māhātmyas*) have almost completely been neglected. These were regarded as pure myths, no doubt, due to deep-rooted prejudice.

Now fresh efforts are being made. It is being revealed that the Chalcolithic people of Gujarat, Maharashtra, Madhya Pradesh and Rajasthan were associated with the Yādavas of the Purāṇas and that the Grey ware culture of Northern India was associated with the Aryans. A few sites connected with the *Mahābhārata* war have been excavated and the results are encouraging. Similar attempts should be made to explore the sites associated with the *Rāmāyaṇa*.

The aim of excavations should be to tackle the anthropo-economic problems or the problems of the movements of the peoples and their civilizations in a broad sense.

—*Ind.* Vol. I No. 1, March 1964, pp. 3-18

**William Willetts**

#### ARCHÆOLOGICAL PROGRESS IN SOUTH INDIA

The author has described some pieces displayed in an exhibition staged in the centenary hall of the Government Museum, Madras on the occasion of the Silver Jubilee Celebration of the Archæological Society of South India. In particular, he has described two images recently found at Tiruvenkāḍu: (1) Caṇḍikeśvara and (2) Ardhanārīśvara. The latter piece is a remarkable synthesis of the limpid femininity of the left side of the body and the robust masculinity of the right side, the finest South Indian bronze so far known. It was made during the reign of Coḷa kings Rājārāja I and Rājādhirāja I in the first half of the 11th century A.D. It was mentioned in an inscription of the 29th year of Rājādhirāja, about 1045 A.D.



## II ARTS AND CRAFTS

Agrawala, R. C.

AMARAKA JĪ KĀ AJÑĀTA ŚIVĀLAYA (THE UNKNOWN ŚIVA TEMPLE OF AMARAKA JĪ)

The dome of this temple is supported by twelve square columns. The *kīcaka* forms sculptured on the pillars of the *sabhāmaṇḍapa* are very rare. Short inscriptions, relating to the 17th century local *sūtradhāra*, were probably made at a time when this temple was renovated.

The *sabhāmaṇḍapa*, adorned with various *kīcaka* forms, offers wonderful material for study of architecture. This temple is really an important work of mediæval Mewar art.

—MBh. Vol. XI No. 4, January 1964, pp. 50-52

Agrawala, R. C.

EARLY MEDIÆVAL CHAPELS AT MENĀL, RAJASTHAN

The mediæval Śiva Temple at Menāl in Mewar is important for the study of Cauhāna architecture. Out of the three chapels therein, Nos. 1 and 3 are of great importance and bear a great affinity to the architecture at Osiān, Roḍā, etc. In fact, the existing chapels are the only relics of local temple architecture at present. Each chapel, having a height of 15 to 20 feet and a *śikhara*, has pillars presenting vase and foliage design.

The door-frames present Gaṅgā and Yamunā on their *vāhanas*. In the centre of the lintel appears Viṣṇu on Garuḍa. The depiction of *Kīrti-mukha*, creeper motif and amorous figures on the exterior left are worth noticing. The principal back niche preserves a beautiful image of Śiva, in *tāṇḍava*-dance. Half-lotuses surmounted by the 'vase and foliage' designs on both the sides of the niche as at Ābānerī, Osiān, etc., enhance its beauty.

The exterior niche of chapel No. 3 presents a beautiful representation of *ardhanārīśvara*. The upper left hand carries a mirror, as the upper right hand carries a trident. The lower hands are mutilated. The *Sthānaka-māṭṛkā* in chapel No. 3 is more interesting. The upper portion of the image depicts *navagrahas*, the goddess standing on an 'iguana' (*godhā*) and a lion on both the sides. This presents the Gaurī aspect of Pārvatī in the mediæval art of Mewar as at Bhīnmāl, Kalyānapura, etc.



Agrawala, R. C.

ĪSAVĀLA KĀ AJÑĀTA VIṢṆU MANDIRA (THE UNKNOWN VIṢṆU TEMPLE OF ĪSAVĀLA )

This is a detailed description of the Viṣṇu temple first discovered by the author a few years ago. Engraved on a wall of this temple there is a seven-line inscription of Vikrama Samvat 1161, in which the name of the god is mentioned as *Vohighasvāmī* (?). Just near this temple, a small inscription of V.S. 1164 is discovered at Ghāsā. Near the inscription of V.S. 1161 there is engraved a two-line inscription of the time of Mahārāṇa Mathanasimha of Mewar.

From the iconological point of view, the icons of this temple provide a fine source material for the study of the art of the Guhila period. The images of the Mātṛkas in this temple are of great value.

—*Sod. Pat.* Vol. XIV No. 3, July 1963, pp. 195-98

Agrawala, R. C.

MEWĀR KĀ EKA AJÑĀTA SŪRYA MANDIRA (AN UNKNOWN SUN TEMPLE OF MEWĀR)

This temple is situated in front of the village Ṭūsa at some distance from Udaipur. It was built in the 11th or 12th century. But the portion from above the roof of the *garbhagrha* appears to have been constructed later on. In all likelihood, this temple was raised up on a pre-mediaeval site.

The noticeable features of this temple are the *mahāmaṇḍapa* and the *garbhagrha* housing a sun image. Different parts of the temple are adorned with sculptural pieces.

—*Sod. Pat.* Vol. XIV No. 2, April 1963, pp. 131-34

Agrawala, R. C.

PAŚCIMĪ RĀJASTHĀN KE KUCHA PRĀRAMBHIKA SMṚTI STAMBHA (SOME MEMORIAL PILLARS OF WESTERN RAJASTHAN )

From the 7th century A.D., the small pillars referring to the *satī* of women began to be found in Western Rajasthan. Such pillars, bearing dates 743, 745 and 827 in the Vikrama era, are found at Choṭīkhātū in the Nagore district.

In course of time, these pillars came to be called *Devalī*. Many *Devalīs* are found at Ghaṭiālā, Osiān, Ustarān and Bilāḍā in the Jodhpur region and Khīdasara, Kolāyata, etc., in the Bikaner region.

In the Pratihāra period, rectangular pillars of the form of a man were made in Western Rajasthan to act as victory pillars.



Some *satī* pillars of the Cauhāna period have been found at Jahajpur in Mewar and Ānvaladā and Lāhorī.

Among the Rajputs, the worship of foot-prints of the Pāliyā was also prevalent.

The memorial pillars, mentioned above, throw light on the nomenclature and language of that period.

—*Va.* Vol. VI No. 2, April 1963, pp. 68-79

**Agrawala, R. C.**

**RĀJASTHĀN KE KATIPAYA PRĀCĪNA SAROVARA TATHĀ VĀPI  
(SOME ANCIENT TANKS AND LAKES OF RAJASTHAN)**

In an inscription of 684 A. D. from Nagar in the Jaipur region, there is a reference to the construction of a well by an expert architect. Likewise, an epigraph dated 685 A.D. mentions the digging of a L-shaped tank in front of the railway station of Maṇḍor, five miles from Jodhpur.

During the Pratihāra period, many big lakes were dug at Osiān and Ābānerī. In the Kumbhala *Prasasti* of the time of Kumbhā, there is an account of the construction of the Citrāṅgada tank at Chittor by the Moriya king Citrāṅgada.

Of the Guhila period, there is an important tank at Gaṅgobheva near the Āhāḍa village. Many important tanks like Visalsar and Ānāsāgar were built during the rule of the Cauhānas. The reign of Kumbhā saw the building of the Mandākinī Kuṇḍa at Acalgarh and several other tanks.

There is ample material in the Jodhpur museum to show that Persian wheel was in vogue in Rajasthan in that period. All this shows the interest of the rulers in the promotion of agriculture.

—*Va.* Vol. VI No. 4, October 1963, pp. 57-63

**Anand, Mulk Raj**

**REFLECTIONS ON THE HOUSE, THE *STŪPA*, THE TEMPLE, THE MOSQUE, THE MAUSOLEUM AND THE TOWN PLAN FROM THE EARLIEST TIMES TILL TODAY (BEING NOTES ON THE SOCIAL AND SPATIAL IMAGINATION IN INDIAN ARCHITECTURE)**

The author has tried in this essay to clear the confusion about the tradition of architecture in our country by dissociating it from the merely archæological, religious and sentimental interpretations. Instead, he seeks to discover the social facts on which the architecture of each period was based. And he deduces the spatial characteristics which



followed from the social facts and metaphysical speculations. The result is a humanist interpretation in terms of the reactions of men to the environment of each epoch.

For instance, he postulates the reasons for the existence of a town plan in Mohenjo-daro during the Indus valley civilization to the existence of a rational concept of living, based on a magical religion, which was vitalist in its outlook and in accord with the functional demands of the physiology of the individual of the human species, so far as it evolved, until 5000 years ago.

Again, in the brain-burdened society of the Vedic times, dominated by the Brāhmaṇical priestly order, he finds that the caste stratification offered difficulties in the way of grouping the houses in the village and the town, making for a degeneration of the wholesome ideas of the earlier Indus civilization. He feels that the decisive factors in Hindu society destroyed the concept of the house as an answer to human needs and interests.

All the same, mental geometry of the Vedic period was based on the sense of expansion of human soul through breathing. And the preference to the out-door life of the villager led to the concept of freedom of space from the restraints of the beehive village structure of the *dasyus*.

The negative teaching of the Buddha about life on this earth did not encourage the creation of the house under the impact of this new religion. And the low caste people could not be emancipated from the infernos of the disintegrating villages in which they were confined. But the primitive people of the lower castes, who accepted Buddhism, emphasised the monumental character of the earthmound under which they buried the dead. The *stūpa* architecture of Buddhism, therefore, owes itself to the mass-creating plastic sense of the Dravidians, fused with the space-creating constructive architectural practice of the dominant Aryan tradition. Later the more positive assertions about living the span of a good life in Mahāyāna Buddhism brought about well composed townships like Nāgārjunakoṇḍa and Amarāvati.

The continuous pressure of human biology in the daily life of the aboriginal people of India continued to evolve the kind of house structure, which is called the open shelter with lean-to-wind breaks, the circular house of the beehive type with the conical top, and the rectangular house with the flat roofs.

These styles of houses were adapted in both the Buddhist shrines as well as in the temples of the Gupta Classical renaissance. The Buddhist temple or *Caitya* Hall continued to influence the Hindu architecture, as in the case of the Gupta temple at Chezarla in Guntur district, Andhra



## ARTS AND CRAFTS

31

Pradesh and the Ter temple in the Deccan. Temple No. 17 at Sāñcī is also a similar example. The Gupta temple, however, has a flat roof and has not yet aspired to the vertical *śikhara*. The Durgā temple at Aihole breaks away from the flat roof convention to the spire. The spiritual aspirations of the Classical renaissance seem to have broken through towards God in the sky. In the post-Gupta period, the path of the eye begins to determine the structure as in the Pallava architecture at Mahābalipuram, Bodh Gayā and in the temple at Gwalior fort.

Under Śrī Harṣa, the Romantic movement in Indian architecture began. Great halls, with richly adorned towers, fairy world turrets like pointed hill-tops, of grandiose palaces and temples rose to the clouds. There is an emphasis on decorative richness in the top-heavy projections. The attempt at glory is obvious. The plastic sense is lost in the intricacy of surface effects. The structures gain monumentality and stir man's imagination in terms of magnificence and power, and through the confrontation with the majesty of faith. The common house remains mean and squalid. The house is still more neglected in the early mediæval period, except that the innermost structure of the temple is modelled on the square peasant hut. The optical illusion created by the huge *śikharas* inspire awe and reverence for the gods. The elaboration of details in the structures makes for intimacy, but repetition of various kinds are introduced to create reverence for the house and body of God, with its echo or *dhvani* or resonance.

The Hindu metaphysical postulates about the world in constant flux, with which dynamic human beings must ally themselves, lead to the Pallava shrines of Mahābalipuram and later to the great Kailāsa temple at Ellora, with their vast carvings and spectacular movements, freeing the rock from static monumentality to the flow of tremendous energies. As Stella Kramrisch says : 'the twilight of the tabernacles is deliberately contrived to suggest the reverence for all those gods released from the racial sub-conscious into the giant dramatic reliefs.' Space, energy and concrete expression of emotion are wedded to the eternal flow. The modular is a cosmic man, with whom the primitive emotions for monumentality are allied. Thus the cloud in movement which is Ellora, the flow of the figures in Elephanta and the achievements of the Sun temple at Koṇārṅk, with its space-time illusion of flight on the chariot towards the sky, where live the gods in heaven can be explained. The other mediæval temples of Bhubaneswar, Orissa and Rajasthan are parts of the same wave.

The grand mediæval structures in western India become ornate and decorative through the enormous amount of money donated by rich merchants.

The ritualism of the South Indian landscape, where the gods were kept away from the violent crises of the North led to a romantic exhuber-



rance, which inevitably made for the florid empire styles, as in Vijayanagar. There is still great carving, but the repetition of details is likened to cells in the biological organism of man, and the adulteration of mental geometry with exuberant emotionalism, reaches sheer grandiosity in the *Gopurams*, with their iconographic exactitude, without much care for workmanship.

The stricter, abstract geometry of the four square Islamic mosque leads to simplification of the Indian sensibility, as also to some synthesis with the decorativeness. The invention of the arch and the elaboration of the dome create new experiences for those who wanted to hear the echo of their own voice as the speech of God. The mixture of Hindu and Muslim motifs under the Mughals, especially under Akbar, brought an emphasis on the palace, with a spatially administered garden, and respect for the passionate physiological interest in the world.

By the 18th century, the West had begun to dominate the Indian consciousness, with its Graeco-Roman principles and the palaces began to be hotch-potch designs, to show the pompous splendour of the British Raj and its minions. The early 20th century led to a debate between revivalism and experimentation and was a fallow period marked by the hangover of Victorianism. After the second World War, and with the coming of freedom, the humanist movement in contemporary Indian architecture began with certain experiments in Chandigarh, Ahmedabad, Delhi, Bombay and Calcutta. The eclectic character of the contemporary styles is yet too shapeless to invite critical appreciation. But architecture today is based, more and more, on the individual clinical experiences, the discovery of the fact that human beings live and breathe and spend their lives in houses, whose shapes and forms can only be moulded in the interest of social function.

—*Marg* Vol. XVII No. 1, December 1963, pp. 8-40

### Anupachanda

ĀMER KE PRĀCĪNA JAINA MANDIRA : UNAKE LEKHA (THE ANCIENT JAIN TEMPLES OF ĀMER AND THEIR INSCRIPTIONS)

At Āmer there are six temples, besides a dilapidated temple of three *śikhars*. Of these temples, that of Sānvalāji (Neminātha) is the latest. In an underground cellar, there are 219 images of stone and metal, 166 *yantras*, 10 foot-prints and two stools. Among these images, that of *Pārśvanātha* is the latest. In the writings about the *yantras*, there is an important historical material, which deserves to be investigated.

—*Ane*. Vol. XVI No. 5, December 1963, pp. 209-13



Auboyer, Jeanine

THE TREASURES OF INDIAN ART IN FRANCE .

In France, the taste for Indian art developed in the 18th and particularly in the later half of the 19th century. The Guimet Museum, founded by Emile Guimet in 1889, contains a library of 18,000 volumes, a publishing house and some lecture-halls and is the best repository of Indian art in France.

At the time of reinstallation after the second World War, the Indian collection in this museum was one of the most beautiful of its kind and represented the main phases of Indian Art.

The collections there offer a good opportunity to study both the Buddhist and Brāhmaṇical iconography as well as the various styles of Indian art. The oldest pieces preserved there are terracottas, attributed to Mauryan period, *e. g.*, the feminine heads bearing elaborate hair styles and the crouching yakṣa belonging to the Mathurā School. Objects, acquired during French excavations undertaken at Pondicherry, Vishakhapatnam, the Mutrapaleon and Sutrukhermy, can be seen in this museum. The most appreciated piece is the Nāga Rāja of the Mathurā School and next to it are the eight bas-reliefs in white marble, which belong to the Amarāvātī School. The evolution of the Buddhist art is represented by some very beautiful pieces. The Guimet Museum has also now a few pieces of the Gupta period. Many statues of good quality represent the iconographies of the Hindu and Jain religions. Several hundred Indian miniatures complete the collection. A very impressive series of Dravidian statues is found in another museum in Chalons Sur-Maine.

—UA Vol. XVI No. 2, pp. 128-33

Avasthi, Ramasraya

KHAJURĀHO KĪ NIRṚTI PRATIMĀYEN (THE NIRṚTI IMAGES OF KHAJURĀHO)

Nirṛti is a Vedic god. His images are sculptured standing along with Yama in the south-western corners of the Khajurāho temples. The Khajurāho sculptors have, probably on their own, shown some Nirṛti images wielding snakes, flowers, tridents, books, etc. No idol, wielding a staff, has been found in Khajurāho.

With the exception of a single idol, all the images of Nirṛti in Khajurāho are sculptured standing naked in the *dvibhaṅga* or *tribhaṅga* posture. Ordinarily, all the Khajurāho idols of this god have swords in their right hands, as mentioned in the scriptures of India. They are generally shown wearing ear-rings, necklaces, bracelets, armlets, sacred threads and garlands. All the three Nirṛti images found in the Jain temples of Khajurāho, are sculptured with dogs as their vehicles; but



Apsarās are not sculptured by the side of these idols, though a maid is shown seated on a pedestal near the god in one of the sculptures. Nor are the Nirṛti images of Khajurāho surrounded by the Rākṣasa figures.

—*Trip.* Vol. IX No. 7, May 1964, pp. 42-47

**Bhatt, M. M.**

### YAKṢAGĀNA-STAGE IN KARNĀṬAKA

The *Yakṣagāna* has been in vogue particularly in South India. It is an indigenous music-drama of the common folk. It gave both knowledge and entertainment. It may be counted among the audio-visual aids in acquiring or imparting knowledge, particularly to the illiterate common folk.

The antiquity of this art has been traced to 9th century and it is of two types : (1) play enacted in the open *bayalāṭa* or *daśavatāra*, in which actors play their part as in a drama under a make-up. (2) *tāla-maddale*, in which there is no make-up and dance. The performances last throughout the night and admission is free. It is generally conducted under the auspices of temples or deities.

Today, there is no theme that can be excluded from the *Yakṣagāna*. Cinema and the modern stage have had their influence on this ancient art. It is a hopeful sign that the educated public is exhibiting a live interest in this art.

—*BITC* Pt. II, 1963, pp. 235-38

**Boisselier, Jean**

### LES SCULPTURES DE DONG-DU'O'NG DU MUSEUM RIETBERG DE ZÜRICH (THE SCULPTURES OF DONG-DU'O'NG OF THE RIETBERG MUSEUM OF ZÜRICH)

Dong-Du'o'ng is the great Buddhist monastery founded in 875 A.D. by Indravarman II under the name of Lakṣmīndralokeśvara. It is a vast sanctuary of Champā and the first monument of the Indo-Chinese Peninsula, the disposition of which reveals the spirit of the adaptation of traditional Brāhmanical formulæ of architecture for Mahāyāna purposes. The images from that site, preserved in the Rietberg Museum, were found by H. Parmentier from 7th September to 29th November, 1902. These sculptures have their own characteristic features. Their ethnic type, bearing the stamp of their particular physiognomy, the decoration marked with close wavy lines and the heaviness of ornaments do not permit their being confused with any other figure. The style of Dong-Du'o'ng in sculpture as well as in architecture is undoubtedly the Cham style, which is most original and most easily recognizable. The bushy eyebrows united in curves, the simply incised and extremely schematised eyes,



the thick moustache covering the upper lip up to the base of the nose, the close-shaven beard up to the angle of the lower maxillary and specially the almost formless ears looking swollen are the typical features of Cham sculptures.

No image among those mentioned in the article can be identified with any aspect of Śiva. Some of them appear to be the figures of Bodhisattva. Some of them denote the influence of Sino-Japanese iconography transmitted through Vietnamese sources. The Cham sculptors of Dong-Du'o'ng are indebted to Chinese Buddhism, from which they have derived the spirit of their compositions and their iconographic peculiarities, but the import has been perfectly assimilated and integrated in a style, whose originality is manifest in the æsthetic appeal as well as the decorative elements.

—*AA* Vol. XXVI No. 2 (Special Number), 1963, pp. 132-50

### Chaturvedi, Jagdishchandra ARDHANĀRĪŚVARA

According to the *Brahmavaivartapurāṇa*, when the lone Brahman thought of creation, he divided himself into *puruṣa* and *prakṛti*. This concept has been vividly expressed by the Indian sculptors in stone images.

Ardhanārīśvara figures can be seen in the Mathurā museum, in Vidiśā, in Elephanta, Ellora and Bādāmi caves in Tanjore, Madhurā and Kāñcī temples.

The idea of sculpturing Ardhanārīśvara figures originated in the mind of sculptors of the Kuṣāṇa age. In Mathurā, there is a Kuṣāṇa-age image as also a Gupta-age image of this god.

There is evidence to show that in the early centuries of the Christian era, devotion to Ardhanārīśvara was popular not only in India, but also in countries like Afghanistan and Syria, which the enterprising Indian merchants visited.

We also find a description of the Ardhanārīśvara figure in Indian literature.

—*Trip*. Vol. IX No. 5, February 1964, pp. 27-32

### Chhabra, B.Ch. ŚAKUNTALĀ IN ŚUṆGA SCULPTURE

Among the valuable antiquities found in the ancient mound at Bhita, there is a damaged slate plaque, which depicts a reclining lady with a man attending on her. According to Marshall, the woman suggests Māyā in conception scene. He assigns the plaque to the 1st century A. D. Coomaraswamy assigns the piece to the 3rd or 2nd century B. C.



The author of the article is of opinion that the plaque depicts the scene of king Duṣyanta making love to Śakuntalā after the model of Kālidāsa's description in the *Abhijñāna-Śākuntalam*.

If this is acceptable, Kālidāsa may be placed in the 2nd or 1st century B. C.

—*Nat.* Vol. VIII No. 1, Autumn 1964, pp. 6-7

**Eleanor, Olson**

### THE WHEEL OF EXISTENCE

The pictorial diagram of the wheel of existence evolved during the earliest days of Buddhism. It is a developed chain of causation propounded by the Buddha, as we know from *Vinaya* volume I pp. 74-84. The *Divyāvadāna* pp. 299-300 describes the making of the more fully developed diagram in accordance with the Buddha's instructions. The wheel was to have five spokes, between which were to be depicted five realms of rebirth—the hells, animals, *pretas* or tortured spirits, gods and men. In the centre, a dove, a serpent and a hog were to symbolize lust, hatred and delusion. The twelve-fold chain of causation was to go around the wheel in regular and in inverse order. Pictorial details from similes used by the Buddha to illustrate the doctrines were added by the Indian monk Nāgārjuna in the 2nd century. The model for the Tibetan wheel was taken to the Land of Snow by the Indian monk 'Bande Yeshe' in the 8th century and was preserved at Sam-yaṣ, the oldest Tibetan monastery.

At the entrance to cave No. 17 at Ajanta, one sees the remains of a similar wheel dating from the 6th century.

The powerful, but bloated monster, who clutches and bites the wheel with such ferocious intensity, is the demon of impermanence of the Indian diagram, Shinje or Māra or Yama, the wrathful counterpart of Avalokiteśvara, who is believed to assume this form in order to awaken in the devotee a realization of the hideousness of clinging to worldly things, which keep him in bondage to the wheel.

—*OA* Vol. IX No. 4, 1963, pp. 204-9

**Francisco, Juan R.**

### A BUDDHIST IMAGE FROM KARITUNAN SITE, BATANGAS PROVINCE

A recent and very significant discovery in Philippine Archaeology is a clay medallion with an image in bas relief. It was excavated from a test square in a habitation area of Karitunan site in summer 1961. The site had been dated, together with at least twenty sites dotting the shoreline of Calatagan, in the late 14th and early 15th centuries A. D.



It is a Mahāyānistic Buddhist image, the Bodhisattva Avalokiteśvara in the *Padmapāṇi* form, with the Buddha Amitābha represented in the oval nimbus of the image. Other Buddhistic iconographic characteristics confirm the identity and affinity of the image with similar Buddhist sculptures in Siam. This affinity is proved further by its association with the Siamese porcelains excavated in the same site, which is, perhaps, the only significance that may be attributed to the image.

If the artist fashioned the medallion either directly or by means of a mould from a model, it may be fair to suggest that it is intrusive into the whole culture-pattern character of the site. The image, judging from the iconographic traits, belongs to the 13th century Siamese art. It arrived at Calatagan around the middle of the 14th century A. D. and it would not be surprising if its original turned out to be made of metal.

The image does not necessarily exhibit the permeation of Philippine culture by the Buddhist cultural orientation.

—ASP Vol. I, *Special Issue*, 1963, pp. 13-22

Francisco, Juan R.

#### THE GOLDEN IMAGE OF AGUSAN—A NEW IDENTIFICATION

Perhaps one of the most spectacular discoveries in Philippine archaeological history is the golden statue known as the 'Agusan Gold Image'. It is a figure of a female deity, seated cross-legged, made of twenty-one caret gold and weighs nearly four pounds. It was found on the left bank of the Wawn River in 1917. It is now on display in the Gold Room of the Chicago Museum of Natural History. According to Beyer, the image appears to date from the 14th century or earlier.

One suggestion about the pantheon to which the image belongs is that the flame-like projection from the rather very ornamental head-dress of the image is a representation of the flame which characterizes a great number of the Buddha images in the South-East Asian locus.

The second suggestion is that the prominent representation of what seem to be skulls, used as ornaments, points to the image's connection with the Śiva-Buddha aspect.

The third suggestion is that from the manner of sitting, the calmness of facial expression, long ears and halo around the head, the image appears to have belonged to the Buddhist pantheon.

The fourth is that the head-dress and the ornaments show the influence of Indo-Javanese art of the 10th century A. D. The author is inclined to accept the first suggestion. It seems incontrovertible that the image is a goddess of the Buddhist pantheon of the Mahāyāna group. It is a female Bodhisattva and at the same time the counterpart of the Hindu goddess Śakti.

—ASP Vol. I, *Special Issue*, 1963, pp. 31-40



**Gaur, Ram Chandra**

**PRĀCĪNA BHĀRATĪYA ŚILPAKALĀ MEN SAMGĪTA-CITRĀṆA  
(THE TREATMENT OF MUSIC IN ANCIENT INDIAN SCULPTURE)**

Music is seen portrayed in the representations of *Apsarās* engaged in various amorous games in the Nāgārjunakoṇḍa, Mathurā and Bodhgayā temples and other buildings of the Mauryan period, particularly of the time of king Aśoka.

In the post-Mauryan tablet found at Bhīṭā, we find a portrayal of a music party. In an altar column of the 1st century B. C. are depicted scenes of a dance accompanied by instrumental music and a dance festival. *Yakṣas* and *Yakṣiṇīs* are found sculptured abundantly by the artists of the Bharhut School.

Of the figures sculptured on the altar pillars in Mathurā during the Kuṣāṇa period, some hold *Vīṇās* in their hands and some flutes, while some are shown dancing in gay abandon.

In the Gupta period also, dancing figures were sculptured in plenty. A flood of musical representation is seen in the Ajanta paintings, in earthen idols and in stone statues of this period.

Predominance of music is clearly visible in the mediaeval Indian art. Sculpture of the *tāṇḍava* dance of Śiva is the strong point of the early mediaeval sculpture in India.

The number of sculptures, portraying music, is very large among the works of the late mediaeval period too. A fine example of the superb art of this period is seen in the 10th century stone tablet preserved in the Sikar museum, depicting a whole atmosphere of music.

Never in the history of Indian art was such a wealth of music-dominant sculpture produced as is found in the temples of Khajurāho, Bhubaneswar, Tanjore and Koṇārḱ. Besides these sculptures, there are representations of dancing girls in the Rājārānī and Liṅgarāja temples of the 10th and 13th centuries, respectively.

Thus, step by step, the religious and spiritual attitude became more and more secular and allowed an important place to music.

—*Trip.* Vol. IX No. 3, December 1963, pp. 53-62, 72

**Göbl, Robert**

**BEITRÄGE ZUR IKONOGRAPHIE DER KUṢĀNKÖNIGE : HUVIṢKA  
(CONTRIBUTION TO THE ICONOGRAPHY OF THE KUṢĀNA  
KINGS : HUVIṢKA)**

There are still many puzzles in the iconography of the Kuṣāṇa kings. In all the big plastics, recovered so far from Mathurā and Surkh Kotal, the head is missing. In most of the cases, we find only coins. These coins present, however, a considerable continuity.



The author has, firstly, chosen Huviṣka, because he is working for the explanation of the question whether there were two Huviṣkas or not. Secondly, during his stay in the Middle East in 1962, it was possible for him to find new material to understand some of such problems.

A bronze medal of Huviṣka was acquired by the author in Peshawar Bazar in 1962 showing the bust of the king wearing a helmet-crown on the head. There is a moon-sickle on the crown. There were probably three sickles. The king has thick ear-rings, and shows signs of moustache and slight chin-beard. His dress is composed of under-garment and over-coat with sleeves. He has one sceptre in his right hand and another in the left.

This medal might have belonged to a series or a group. Therefore, we can expect the existence of more pieces of other Kuṣāṇa kings. Here are some important considerations about Huviṣka :

- (a) Moons on the helmet-crown are noticed for the first time under Huviṣka. The crown-form of Kaniṣka I disappears with the government of Huviṣka, who, in later times, introduces jewels, which are worn by Vāsudeva I and also by his successors.
- (b) Nimbus is also in vogue during the reign of Huviṣka. But it is given up later by the kings for religio-political reasons.
- (c) Over-coats of Kuṣāṇa kings have different forms. Even Vima shows two types. Huviṣka too is shown in at least two types of over-coats.
- (d) The club-sceptre of Kuṣāṇa kings is seen first under Huviṣka. However, the length of the handle varies.
- (e) The details of the sceptre in the left hand are not clear.

All these things help to identify Huviṣka. We have parallel presentation on a Dinar group of Huviṣka. Presentation on the medal must characterise a transition through mixture of old and new forms.

On the basis of these characteristics, the author takes a statue found in Surkh Kotal to be that of Huviṣka.

—CAJ Vol. VIII No. 2, June 1963, pp. 135-42

**Griswold, A. B.**

PROLEGOMENA TO THE STUDY OF THE BUDDHA'S DRESS IN CHINESE SCULPTURE (WITH PARTICULAR REFERENCE TO THE RIETBERG MUSEUM'S COLLECTION)

In this paper the author has discussed the different styles of dress in the figures of the Buddha. He has shown that what appears as a sleeved gown in the Buddha figures found in China is a freely draped untailored costume. Many monks in 7th century China used to wear the three garments in a manner that violated the rules of the *Vinaya*. Some had abandoned the three garments altogether in favour of the sleeved gown. Therefore, I-ching railed against them.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

—AA Vol. XXVI No. 2, 1963, pp. 85-131



**Jain, Niraja**

**GWALIOR KE PURĀTATTVA-SAMGRAHĀLAYA KĪ JAINA MŪRTIYĀN (THE JAIN IMAGES IN THE ARCHÆOLOGICAL MUSEUM AT GWALIOR)**

In this article the Jain images in the museum housed in Gūjarī Mahal of the Gwalior fort are described. In the Jain section of the said museum, there are twenty images of mediaeval period, of which five are very interesting. Besides them, the image of Neminātha, a four-faced *tīrthan̄kara* image and some other Jain images are noteworthy.

—*Ane*. Vol. XVI No. 5, December 1963, pp. 214-16

**Jairajbhoy, R. A.**

**A BUDDHIST EMBLEM AND ITS COUNTERPART**

There are pairs of enigmatic symbolical sculptures on the gate-tops of the *Sāñcī Stūpa*. They are sometimes called *triśūlas*. They have either an auspicious or deterrent meaning. Of these, the uppermost portion is the hero figure. The lotus in the disk is descended from the Egyptian winged disk. A pair of diminutive leaves around the disk was conceived of as vomiting flames or the eyes of the Sun.

This emblem was inherited through the Nāgas. It is significant that Gautama and some of his followers were also of Nāga descent.

There is a counterpart of the Buddhist emblem in a version of *Qur'ān* from Islāmic Egypt. Both these emblems are intended as apotropaic emblems to guard the sanctuary against harm, and both have a general resemblance to a bronze statuette from Luristan in Iran.

—*JASP* Vol. VIII No. 2, December 1963, pp. 1-4

**Jani, A. N.**

**THE EVOLUTION OF NORTHERN INDIAN MUSIC AS FOUND IN SANSKRIT WORKS**

Five epochs can be noticed in the evolution of North Indian music as found in Sanskrit works :—

1. The music of which the roots are found in the Vedas was *Mārga Sañgīta*, which has a range of only one to four notes, is inflexible, believes in there *grāmas*, cannot be divided into *gīta*, *vādyā* and *nṛtya*, and follows the principle of *lakṣaṇa* and not that of *lakṣya*.

2. During the period from 3rd to 7th century A.D. there evolved the *Deśī* music which has three to seven notes. It does not have to follow very strict rules, but believes in only one *grāma*, can be divided into *gīta*, *vādyā* and *nṛtya*, and follows the principle of *lakṣya*.



3. The *Saṅgītaratnākara* of Śārṅgadeva written in 1230 A.D. was an epoch-making work. During this period foreign influence on Indian music was clearly visible. Śārṅgadeva describes *Turuṣkatōḍi*, *Turuṣkagaṇḍa*, etc.

4. In this epoch-making work, *Svaramelakalānidhi*, Ramāmātya introduced the changes, which were found necessary as divergences arose between practice and theory; and we see the rise of the modern music.

Ahobala's *Saṅgītapārijāta* is an important work of the 17th century which explained for the first time the position of *śuddha* and *vikṛta svaras* in terms of lengths of the speaking wires, reduced the number of *vikṛta svaras* to modern five instead of seven and admitted the *kāfi* scale as the *śuddha* one.

The credit of introducing *bilavala* as the *śuddha* scale goes to Pratāpasimha. Hṛdaya and Locana accepted Ahobala's view in this matter.

The present century gave us a learned musicologist V. N. Bhatkhande whose *Lakṣya-Saṅgītam* of 1910 is an authoritative digest on the present Northern music.

—JMSB Vol. XIII No. 1, April 1964, pp. 17-21

**Krishnan, M. V.**

#### A SURVEY OF THE DEVELOPMENT OF INDIAN SCULPTURE : ANCIENT AND MODERN

In the earliest stages, man created figures of the goddess of fertility and worshipped her for the sake of prosperity. Slowly and steadily art began to be used as a handmaid of the religion and in India for centuries all the major religions gave painters and sculptors various themes to display their talents. The paintings of Ajanta, the sculptures of Ellora and Elephanta, the icons of South India, etc., are considered to be the masterpieces of Indian art.

The art of sculpture reached its zenith during the Gupta period, which is termed as the golden age of Indian art. Later, Indian sculpture declined in its vigour. Super-ornamentalism and erotic motifs got an upper hand. The temples of Khajurāho, Bhubaneswar, Koṇārka, Belur and Halebid are examples of this declining period. Still the perfection in technique continued to survive. The survival of sculpture as a handmaid of architecture and religion has come to an end.

When the Indians took to the line of making statues for the British Government, they soon established a good reputation in this field and the modern movement that is sweeping over Europe and America with its



neo-primitive tendency did not leave India unaffected. The position of Fine Arts in India today is best judged from the half-digested styles, mannerisms and techniques of art, which are sweeping the western hemisphere.

—*Pra.* Vol. IX No. 1, October 1963, pp. 192-96

**Kucharski, Heinz**

**NOTES ON CLASSICAL INDIAN DANCING, ESPECIALLY THE BHARATANĀTYAM**

The history and technique of classical Indian dance has been outlined in this article and seems to be written to initiate the lay reader into the rudiments of this art. The paper is summed up by a biography of Tschitra Rao, who had been studying classical Indian dances for seventeen years, without taking up this art as a profession.

—*JMVL* Vol. XX, 1964, p. 129

**Motichandra**

**BHĀRATĪYA CITRAKALĀ KĀ ITIHĀSA : VARTAMĀNA STHITI (HISTORY OF THE INDIAN ART OF PAINTING : ITS PRESENT POSITION)**

From the wall paintings of Cālukya times in the Bādāmi cave, it is clear that in the Ajanta art great importance was attached to skill in line drawing, which became an established feature of the Ellora art. The style of painting in southern India shows that there is a close relationship between plastic and graphic arts. We get a glimpse of the line drawing technique of Ajanta also in the southern art.

The style of painting flourished in Bihar, Bengal and Nepal. Recently discovered palm-leaf manuscripts and wooden tablets throw light on the position of this art in India in the 11th and 12th centuries. It is a significant fact that even today we see the influence of Ajanta colours and Ellora line drawing on the eastern style of painting.

In the 12th century a peculiar style of painting developed in Western India also. A comparison of the Eastern and Western styles shows that, although there are regional differences, both these schools of art have adopted the same technique.

The use of paper as a surface for painting began in India towards the end of the 14th century.

There was no appreciable influence of Persia on Indian art up to 1439 and by the 15th century the art of illustrating Jain manuscripts was much developed. Regular copying of Persian sources first came in evidence in 1475.



It was not possible to abandon the old traditions all of a sudden. But attempts were certainly being made to set up a new tradition which subsequently emerged as the Rajasthan School of Art.

—*Sam.* Vol. V No. 4, 1964, pp. 53-56

Naidu, P. S.

### SOME SACRED SCULPTURES IN THE TEMPLE OF ŚRĪ NAṬARĀJA, CIDAMBARAM

One hundred and eight *Bharata-nāṭya* poses are carved systematically in the eastern gopuram of the Naṭarāja temple at Cidambaram. Tiny dance sculptures are lodged on either side in neat little niches about 15" square, and inscriptions, at the top, are just the couplets taken from the fourth chapter of Bharata's great work on dancing.

The pose *lalitam* is truly graceful. One figure depicts fear generated by the sudden perception of a snake at close quarters, and another, the ecstacy experienced while meditating deeply on one's *iṣṭa-devatā*. The pose of *lalāṭa-tilakam* depicted in one of the figures demands almost superhuman skill in its execution. Ardhanārīśvara and Śrī Naṭarāja in the *ūrdhva-tāṇḍava* pose are located at a great height. The sculpture, depicting one of the characteristic poses of Lord Buddha, wears the sacred thread, but no *uṣṇīṣa*. There is also a figure which is almost a replica of 'The Dying Princess' at Ajanta.

The south Indian sculptor has made hard stone come to life, dance and laugh, quake and jump, stoop and weep, and in 108 different ways expressed the feelings and sentiments that suffuse the human heart. There is immense sacred sculptural wealth in the shrine hitherto unnoticed and uncared for.

—*VK* Vol. VI No. 1, May 1964, pp. 74-75

Nanavati, J. M. and Dhaky, M. A.

### THE MAITRAKA AND THE SAINDHAVA MONUMENTS OF GUJARAT

About a hundred monuments belonging to the Maitraka and Saindhava periods in the region of Saurāṣṭra are classified and analysed in detail in this paper.

On examining the spires of these temples, four types come to view, namely, the *vimāna*, the *phānsanā*, the *valabhī* and the curvilinear *nāgara śikhara*. Accordingly, four groups can be recognised : (1) Gāndhāric, (2) Drāviḍic, with three sub-groups, (3) Vesaric, resembling the Cālukyan temples and (4) Early *nāgara* group.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

—*BV* Vol. XXII Nos. 1-4, 1962, issued December 1963, pp. 33-42



Nautiyal, K. P.

AN INTERESTING VIṢṆU IMAGE FROM BAIJNĀTH ( DISTRICT ALMORA )

This image which belongs to the 9th-10th century A. D. depicts Viṣṇu in his *Virāṭrūpa* or *Viśvarūpa* combining the features of Balarāma in particular and in a lesser degree the idea of God's manifestations. The author compares this image with some images of this type from Īdar (Gujarat), Kanauj (Uttar Pradesh) and Aligarh and points out their similarities and dissimilarities. As the icon from Baijnāth is the outcome of various complex principles, the objects held by it are not in conformity with the prescribed order. It reflects on the manifold ideas of the *Pañcarātrins*, glorifying the collective worship of all the manifestations of Viṣṇu.

—BDCRI Vol. XXII, 1961-62, issued 1963, pp. 170-74

Nautiyal, K. P.

TWO LAKULĪŚA REPRESENTATIONS FROM KUMAON

Lakulīśa founded the Pāśupata sect in the 2nd century A. D. which got completely assimilated with the Kānaphatās and lost its independent entity in the later ages. Lakulīśa cult as an extension of the Pāśupatas probably sprang up in the 8th century. Two sculptures from Kumaon throw much light on the history of the sect.

The magnificent figure on the facade of a small shrine at Jāgeśvar is ithyphallic seated on a lotus having a serene countenance in *abhayahasta* pose, holding a staff in the left hand and a rosary in the right, endowed with high-matted *jaṭās* and long ear-lobes. Another stray icon from Jāgeśvar having four hands is seated on *padmāsana*. It is decked with a bead-necklace, *keyūras*, *yajñopavīta*, curly hair and a *śrīvatsa* symbol on the chest. On the pedestal is carved a bull and the *vitāna* consisting of three tiers. Other icons belong to the Jaina pantheon, while the bead-necklace, the long ear-lobes, the third eye and the *kīrtimukha* tier covering the head affirm direct features of Śīva. The citron fruit, the *lakuṭa*, the *pothī* and the *ūrdhva-līṅga* suggest a perfect Lakulīśa affiliation.

—JOIB Vol. XIII No. 1, September 1963, pp. 54-58

Pandit, Vaman H.

KĀLIDĀSIAN

In the days of Kālidāsa, the play-house was a simple structure, rather oval shaped, and was built carefully with due consideration of sound effects. The orchestra included a lot of instruments, such as drums of various kinds, stringed instruments, wind organs and a number of iron and



brass instruments. The actors were highly educated and cultured persons. Costumes with their accessories of garlands and ornaments befitting different roles were used so as to give physical expression to the feelings and emotions. The spectators were real connoisseurs of art. Dramas were full of dances and songs. Though plays had a religious tradition behind them, they were otherwise quite secular in character. Apart from the ritual prescribed in the *Nāṭyaśāstra*, they were in all other respects casteless and creedless; even the Śūdras and Cāṇḍālas took part in the performances and mixed with the audience freely.

—CF Vol. VI No. 3, May 1964, pp. 49-51

**Patel, Ambalal J.**

#### EARTHEN WARE AND POTTERS IN GUJARAT

Early pottery developed in several regions in Gujarat. In the beginning, the potter employed various methods for making pots, such as making them with hand, basket lining and the coil method. The earliest occurrence of hand-modelled, ill-fired and coarse pieces of fragments of pottery in association with microliths is from late levels at Langhanj in North Gujarat, etc. The true potter's wheel was used successfully in India as early as Harappa and Mohenjo-daro in Indus Valley. Pottery-making includes the process of wheel or *Chakodo*, process of throwing, slip and wash, painting and decoration, firing, etc. The decoration is subordinated to form by the monotonous representation of the design applied to it or by the simple alternation of two or three designs. The study of designs of domestic pottery can be classified into different groups. The growth of ceramic industry as a craft and art has been prevented by social, religious, economical and geographical factors. The absence of any demand from aesthetic and cultivated public may also be one of the causes of stagnation of the potter's art. The potter's craft is threatened by the growing ascendancy of new techniques and also by the fact that often several members of the caste, which was connected with this art, have been compelled by necessity to abandon this profession. But, on the whole, the entire profession is wedded to a conservative and traditional outlook. This assures its relative stability and gives the potters of India some hope for the future.

—JMSB Vol. XIII No. 1, April 1964, pp. 9-16

**Pathak, J. P.**

#### ROMANCE IN INDIAN ART

Art was invented to clothe the truth in 'form' for those, who cannot see it in naked essence. The classical art of the Gupta Age is a masterpiece creation through which aesthetic culture was wedded to the spiritual culture.



The ideal of love pervades Indian art. Hence the woman forms the main theme of creation in Hindu art tradition. Ajanta frescoes are the best representations of the paintings, where woman is portrayed. These works have been called 'a poem of Hindu woman.'

Indian architecture is characterised by motifs rich in symbolism and mythical imageries. The erotic sculptures of Koṇārka and Khajurāho are some of the specimens of romances depicted as the decorative motifs in the art tradition of India. The obscene sculptures on the facades of the Sun Temple at Koṇārka, Lakṣmaṇa and Kandariya Temples at Khajurāho neither owe their origin to the degraded taste of Hindu artists nor do they tell us of the degraded people of these regions, but in the words of Stella Kramrisch, 'this wide and varied range of symbolism representing the moment of union forms a complete science and art of love.'

From the earliest known examples, we find that certain engravers loved to decorate the pillars or entrances of shrines and temples with a representation of 'a man and a woman.'

The Hindu view of life, including those of the Buddhist and the Jaina, is essentially a spiritual progression, which is at once reflected from these depictions in 'form' and which cannot be connected with a particular school of art—Hindu, Buddhist or Jaina.

The temples at Koṇārka, Bhubaneswar and Khajurāho offer rich materials on a documentary of romances. The Mithuna or erotic sculptures were approved by the Śilpaśāstras. Texts like the *Haribhaktivilāsa* and the *Suprabhedāgama* permit the depiction of erotic scenes on the reliefs of later Hindu temples.

The erotic representations have been interpreted philosophically, the male and female essence are the obverse and reverse facets of one Immanent Being.

Moreover, these worldly pleasures have been identified as the illusory matter that prevents the man, indulging in such acts, from reaching God. The architect, therefore, was to exhibit these illusory pleasures on the outer reliefs of the temples just to remind the devotee of his ultimate duty (*karma*) to the Supernal Power. If the devotee overcomes the evil thought, he can penetrate into the *garbhagrha* to reach the deity installed therein.

—Pra. Vol. IX No. 1, October 1963, pp. 299-307

**Raghavan, K.**

## BUDDHIST RELICS IN KERALA

The images of the Buddha found in Central Travancore undoubtedly indicate that Buddhism once flourished in this area.



It appears that some of the caves in Malabar district and Talapally taluk were constructed to accommodate Buddhist monks and others to deposit their relics.

Historians conjecture that the places in Kerala, which have the word 'palle' either as suffix or as prefix, were once the seats of Buddhist shrines.

The umbrella-stones at Arikanniyur were ancient monuments erected over the relics of venerable persons. The author concludes that Talapally was the seat of the chief Buddhist shrine in Kerala and hence the chief Buddhist centre.

—*MBo.* Vol. 72 No. 5, May 1964, pp. 141-43

Rao, M. Rama

### THE TEMPLES OF MUKHALIṄGAM

Mukhaliṅgam is a flourishing village situated on the bank of the Vamsadhara in the Patapatnam taluk of the Srikakulam district in Andhra Pradesh. There are three temples in the village built in the Eastern Gaṅga period. The Madhukeśvara temple, situated in the middle of the village, possesses some unique architectural features. The Bhīmeśvara temple is a simple austere building. The Someśvara temple contains many interesting sculptures, all in a state of good preservation. These temples mark a definite phase in the evolution of the Vesara temple in the Deccan. The Someśvara temple and the shrines in the four corners of the inner courtyard and of the *maṇḍapa* before the *Garbhagrha* of the Madhukeśvara temple contain only the *garbhagrha* and in this respect they resemble the Bhīmaliṅgeśvara temple and the smaller Vesara shrine of Satyavolu. Another important feature is the presence of three niches on the side walls of the shrines, a feature which is to be seen in the Paraśurāmeśvara group of early temples at Bhubaneswar. Again there is the absence of the Śukanāsa in these Eastern Gaṅga temples of Mukhaliṅgam. The *Vimāna* of these temples is more or less straight from the base and takes a curve very near the *phalaka*. The surface of the faces of the *vimāna* is flat and without any projections. The *pagas* are absent. The *āmalaka* of the *śikhara* of these temples is flat. Thus these temples of Mukhaliṅgam mark a definite phase in the evolution of the Vesara temple in the Deccan.

—*JIH* Vol. XLII Pt. 1, April 1964, pp. 149-68

Shukla, Dvijendranath

### PRĀCĪNA BHĀRATĪYA STHĀPATYA (ANCIENT INDIAN ARCHITECTURE)

In the *Atharvaveda* II, 12. 1, etc., the word *vāstu* refers to a building site. A still older name for *vāstusāstra* is *sthāpatyaveda*. This science, viz.,



architecture, is given an important place in the scientific books on geography and astronomy.

Architecture, sculpture and painting are the three constituents of the science and art of constructing buildings.

There is no Purāṇa, Āgama, or Tantra, which does not contain regulations about architecture. Different types of building and a variety of building materials are mentioned in the Āgamas. Sixty chapters in *Kāṃikāgama* deal with architecture and iconology. *Vāstupada-vinyāsa* is a plan of a massive Indian structure. Demarcation of the quarters in the plan is an evidence of the deep scientific insight of the ancient Indian *Ṛṣis*. The northeastern corner is reserved for Īśāna, which is the ultra-violet segment of the solar spectrum and the south-eastern for Agni, which is the infra-red segment. This may prove to be a contribution of the ancient Indians to modern physics.

—*Sam.* Vol. V No. 4, 1964, pp. 59-61

#### Srinarayana

#### NEPĀL KE MANDIRON KĀ MŪRTI SAMBANDHĪ SARVE (A SURVEY OF THE SCULPTURES IN THE NEPAL TEMPLES)

Among the images of gods discovered in the Kathmandu valley, Candradeva on a swan chariot, Maḥiṣāsambara, Ardhanārīśvara and Viṣṇu are rare specimens of sculpture. Most of the old images resemble the Indian idols both in emotional expression and form. There is ample evidence of affinity between the Bauddha and the Brāhmaṇa schools of sculpture and of the appearance of a mixed style in the Kathmandu valley.

—*Trip.* Vol. IX No. 5, February 1964; pp. 25-26

#### Srivastava, Balram

#### A NEW IMAGE OF KĀRTIKEYA

The author describes a small image (10" × 6½") of Kārtikeya in the possession of N. D. Kalekar. This image is carved in a niche, on the right of which is shown a *pūrṇa-ghaṭa* with overflowing leaves at the bottom and a square panel containing a design at the top. The stone piece (2' x 1' x 5½"), bearing this carving, is evidently an architectural fragment from some temple.

The image which follows the Gupta tradition can be assigned to the 7th century A. D.



Srivastava, S. K.

A TERRACOTTA PANEL FROM ŚRĀVASTĪ

This terracotta panel was excavated from the site known as Sahet-Mahet (ancient ruins of Śrāvastī) and can be dated back to the Gupta period.

The panel depicts, on the left, a male figure wearing *kuṇḍalas* in ears and bangles in hands and a *dhotī* and an *uttarīya* hanging down from his waist and running over the back, respectively. The right hand is upraised in *abhaya-mudrā*, while the left simply hangs down. In front of him a female figure dressed in saree is represented sitting on her knees with hands folded.

Vogel and Madan Mohan Nagar identified this scene with Lakṣmaṇa and Śūrpaṇakhā episode of the *Rāmāyaṇa*. But the author of the article objects to this identification, and on the basis of some arguments identifies it with the scene of Ahalyā's redemption by Rāma.

—*Pra.* Vol. IX No. 2, March 1964, pp. 274-78

Srivastava, V. S.

BĀNSTHŪDĪ (KOṬĀ) KĀ EKA AJÑĀTA PRĀCĪNA MANDIRA  
(AN UNKNOWN ANCIENT TEMPLE OF BĀNSTHŪDĪ IN KOṬĀ)

Only the sanctum, pavilion and entrance of this temple are preserved. On the pillars, images of gods and goddesses are sculptured for ornamentation. In the niches, there are names of the *Sūtradhāras*. The period of the temple may be 11th or 12th century.

—*Sod. Pat.* Vol. XIV No. 4, October 1963, pp. 256-60

Srivastava, V. S.

KOṬĀ KṢETRA KĀ EKA AJÑĀTA SŪRYA MANDIRA, BŪDHĀDĪTA  
(BŪDHĀDĪTA : AN UNKNOWN SUN TEMPLE OF KOṬĀ)

In this paper there is a discussion on the Sun temple situated in a village Būdhādīta in the Koṭā region. From the points of view of architecture and sculpture, it seems to have been constructed in the 11th or 12th century. It throws some light on the spread of the cult of sun-worship in Rajasthan.



**Tucci, Giuseppe**

# AN IMAGE OF A DEVĪ IN SWAT AND SOME CONNECTED PROBLEMS

In 1962, a big stele was discovered near the village of Guligram on the left bank of the Ilam river, which represented a peculiar deity in the posture of *Durgā-Mahiṣamardinī*.

In spite of the evident iconographic contamination with certain forms of the Devī in the aspects of *Mahiṣamardinī* and *Aṣṭabhuja-mūrti*, this goddess represents a peculiar local variety of some homologous religious entities accepted by Hinduism and by Buddhism as well. She is a hunting goddess. In fact, in the part of the world from Gilgit to Swat, we find traces of the cult of a goddess peculiar to a hunting class of people and considered to be the overlord of all ibexes.

The cult of mountain-gods in Gāndhāra, Afghanistan and North-Western Pakistan is certain, and represents one of the prominent backgrounds of late Śaivism. When a political unification began to appear in these settlements, the mountain-god, the shepherd-god and the hunter-god assumed a shape valid for everybody, variously influenced by Buddhism, Śaivism and local traditions.

The statue under reference is badly damaged, but there can hardly be any doubt that it does not compare well with the average standard of the Buddhist images. The author places it at about the 8th-9th century A.D. and takes it to be a specimen of Hindu Shāhi art. The fact is certain that Hinduism flourished in Gāndhāra side by side with Buddhism. There was a Hindu art in Gāndhāra and Afghanistan which developed following its own line even before the Shāhis ruled over this country.

This art is not the derivation of the Gupta art. It grew up following different lines and presents some modulations of its own, which were destined to travel a long way throughout Central Asia.

—EW Vol. XIV Nos. 3-4, 1963, pp. 146-83

**Vidya Prakash**

## DANCE IN KHAJURĀHO SCULPTURES

In India, dance, which was inseparable from religion, has been regarded as a *Śilpa* and a sister-art of music. This led to the birth of the institution of *devadāsīs*. The Kālañjar Pillar Inscription, found in the Nīlakaṇṭha temple, refers to Padmāvati as the chief of the temple dancing girls. Hence it is believed that the temples of Khajurāho also had a number of dancing girls. That is why there are numerous sculptures of dancing girls decorating the walls of those temples.



## ARTS AND CRAFTS

51

The dancing scenes are depicted in the thin friezes running round the *adhiṣṭhāna* and the *janghā* on the outer side, and the friezes found inside the temples, and occasionally also in the triple bands. The dancer, who may be man or woman, is represented as standing in the central position in the company of skilled instrumentalists. Drums and cymbals are most popular instruments. Sometimes only a drummer or a flute-player accompanies the dancer. In the latter case, it is generally a male, while the dancer is a female. The dancer expresses through the language of gestures the moods suggested by classical tune, produced by the flute-player. There are many scenes, in which two or three persons dance together. In such cases all of them are either men or women. In a particular scene in Javārī temple, the male and female dancers are holding the hand of one another while dancing. Sometimes there would be one danseuse in the middle, two male dancers on the sides and the attending musicians. These sculptures illustrate various intricate poses of dance rooted in the technical literature on dance.

A danseuse in the Viśvanātha temple represents a rare posture of dance. Here the figure is marked by the vigorous movement of dance. She appears to be engrossed in the aesthetic enjoyment of her own art. The danseuse sculptured in the Ādinātha temple, however, lacks spontaneity. Dancing with swift movements is found in Dūlādeva temple, which depicts a danseuse, lost in her performance. She is accompanied by two drummers.

In the Lakṣmaṇa temple, a male dancer is depicted with legs sharply bent and the right foot resting on the toes. The left hand in *bhramara* pose is raised above, while the right one is twisted in *mudrākhyahasta*. In one sculpture, the male dancer stands on right foot and touches the ground with the toes of the left. His right hand is raised in *tripatākā* pose and the left is brought down in *mudrākhyā* pose. Another figure represents a danseuse standing on left foot while the right foot is raised above the ground. The right hand is shown in *tripatākāhastā*: A new pose of hand may be seen in a dance scene in the Khajurāho Museum. It is a male dancer standing in *atibhaṅga* posture on the right leg while the left toe touches the ground. In a scene in Viśvanātha temple, a danseuse is presenting a difficult posture resembling a dancing peacock. Inside the *pradakṣiṇāpatha* of Lakṣmaṇa and Viśvanātha temples, different varieties of hand-poses and postures are depicted. Here one can recognize in the dancing figures the important *hastas* of the *Nāṭyaśāstra* of Bharata such as *Ardhacandra*, *Patākā*, *Sūcāśya* and *Haṁsāśya*.

Some dance representations in Khajurāho temples are very vigorous, e.g., a dancer dances with two torches (*maśālas*) held in the hands. There are also examples of sword-dance. In a scene a man is dancing, holding the snake's hood in one of his hands. In another the dancer is balancing a ball in his hand.



The female dancer wears a tight short *colī* or only a *kucabandha*. A *dupattā* is very essential. She wears a *dhotī* in different styles. Her ornaments are ear-rings, necklaces, wristlets, bracelets and waist-girdles. The hair were neatly parted in the middle and worn in *dhamilla* form. Often the danseuse also wears a diadem. The bell-anklet, which is an essential item of a dancer's equipment, should have bells made of bronze or copper or silver, according to the *Nāṭyaśāstra*. In many sculptures, the danseuse is depicted as sitting on a high seat and fastening the anklet on her uplifted right foot. A dwarf attendant is standing nearby with the other anklet. The dancers did not use any foot-wear while dancing.

Male dancers also wore ornaments and jewellery. They also had coiffure like women, but they did not wear any upper garment.

—*Bha.* Vol. VII Pts. 1-2, 1963-64, pp. 75-81

#### Upasaka, Chow Shun-Chia

#### SCULPTURE PRESERVED IN PI-YUN MONASTERY

The Diamond throne Pagoda of the Pi-Yun monastery was erected in 1748 after the model of the *stūpa* at Bodhgayā in India.

From the *stūpa*, we may have some definite knowledge about the skill of the sculptors of the Ch'ien-lung period. The images, housed in the two halls of Pi-yun monastery, are regarded as the well-preserved and fine specimens of Ming sculpture found in Peking today.

—*WB* Vol. XII No. 8, April 1964, p. 23



### III EPICS AND PURĀṆAS

Agrawala, V. S.

#### PURĀṆA-VIDYĀ

The article attempts at an examination of the Purāṇic motifs of (1) *Trideva*, i.e., the doctrine of the three *devas*, Brahmā, Viṣṇu and Śiva, (2) *Ekārṇava* or the primaeval ocean which engulfed the created cosmos at the time of dissolution, (3) *Hiraṇyagarbha Puruṣa* or the Golden Germ of *Prāṇa* or the Life-principle which makes itself manifest in the cosmic Egg as a speck of Fire or *Nārāyaṇa Puruṣa* and (4) *Trivikrama* with a view to understanding their Vedic background. A proper understanding of these motifs is essential to enable one to appreciate the Purāṇic cosmological thought. These motifs can be traced to the Vedic literature. In fact, the Purāṇas incorporate Vedic doctrines by several literary techniques, the most important of which was the creating of legends and sometimes the offering of direct commentary on the Vedic *Sūktas* and *Mantras*. This technique was named as *Vedārtha upabṛmhaṇa*, i.e., an exposition of the Vedic meanings specially relating to cosmology. The literary style followed in the Purāṇas concerns itself with the formulation of new legends or elaboration of old ones, where the Purāṇas partly cover the same ground as the Vedic literature.

—*Pur.* Vol. VI No. 1, January 1964, pp. 187-99

Awasthi, A. B. L.

#### PATRIOTISM IN THE MAHĀBHĀRATA

The *Mahābhārata* gives us a national anthem which asserts that Bhāratavarṣa is a country of great heroes (*Bhīṣma-parva*, IX. 5-9). It was dear to all. Sañjaya, having known the mutual envy of the kings, thought of the past when this sacred land was loved by gods like Indra as well as by the great Kṣatriyas mentioned in the anthem and tried to inspire the mind of Dhṛtarāṣṭra by reciting this patriotic song of Bhāratavarṣa which was the abode of Āryas, Mlecchas and the people of mixed class (*Bhīṣma-parva*, IX. 13). This land like a milch-cow leads to the fulfilment of all the three ends of life. He presents in *Bhīṣma-parva*, IX. 76 the highest ideal of patriotism when he asserts that the land represents God, father, mother, paradise, etc.

India was a geographical unit marked by the seven Kulaparvatas and rivers which were the universal mothers. The country that is *puṇyatamo-deśaḥ* is styled *karmabhūmi* and *karmakṣetra* (*Anuśāsana-parva*, CXVIII. 4 & CXXV. 1). India is here represented as a physical and cultural unit.

The circumambulation of this sacred land performed by the Epic heroes before their Great Departure exhibits their highest sense of devotion and dedication as well as patriotism. Here patriotism is identified with *svadharma* and love for *svadeśa*.

—*Bhar.* Vol. VII Pts. 1-2, 1963-64, pp. 53-56



Bulcke, C.

### SĪTĀ'S FRIEND - TRIJAṬĀ

Vālmīki presents Trijaṭā, an old Rākṣasī, as a friend of Sītā. She intervenes on two occasions, sympathises with Sītā and reveals her the truth, thus rendering the attempts of Rāvaṇa futile. The most striking feature of Trijaṭā's characterisation in later *Rāmāyaṇa* is the fact that, as the most famous of Sītā's allies, she takes over the role of Kalā, Saramā and Maṇḍodarī. In the *Prasannarāghava*, Trijaṭā persuades Sītā not to commit suicide. In the other *Rāmāyaṇa* plays, Trijaṭā is presented as a companion of Sītā, often offering solace and bringing her the news about the battle. The earliest Jaina *Rāmāyaṇa* ignores Trijaṭā altogether, while Svayambhūdeva and Hemacandra make her an ally of Rāvaṇa. The Javanese *Rāmāyaṇa Kakavin* makes Trijaṭā the faithful companion of Sītā in her imprisonment. The Malayan *Serī Rāma* does not belittle the importance of Trijaṭā. Trijaṭā conquered the hearts of the poets, for friendship is not an easy thing to find; it is rarer still in times of adversity. She has been immortalised, because she comforted Sītā in her darkest hour.

—IA (Third Series) Vol. I No. 1, January 1964, pp. 55-63

De, R. C.

### A PERSIAN TRANSLATION OF THE MATSYA-PURĀṆA

Gosvāmī Ānandaghana translated the *Matsya-purāṇa* into Persian in Vikrama Samvat 1848 (1792 A. D.) at the instance of Jonathan Duncan, the English Resident at Banaras from 1787 to 1795 A. D. in the court of Rājā Mahip Narain. The work consisted of nine volumes, of which seven contained Persian translation and the remaining two contained paintings. All the nine volumes were acquired by a manuscript-collector, who, however, gave only Vol. I to the Italian Institute of Rome, where it is still preserved. A perusal of this volume shows that it is a free rendering intermingled with additional material from other Purāṇas. It is also possible that the translator had a different version of the *Matsya-purāṇa* before him. A microfilm copy of this volume has been procured for the All-India Kashiraja Trust.

—Pur. Vol. VI No. 1, January 1964, pp. 204-6

Gupta, Ananda Swarup

### THE PROBLEM OF INTERPRETATION OF THE PURĀṆAS

Purāṇas form a distinct branch of learning, and as the Purāṇa is also regarded as a Veda, the tenets of interpretation evolved by the Mīmāṃsakas and Vedāntins should be applied to the interpretation of the Purāṇas. Similarly, the method of looking at a thing from various angles of vision may also be useful in interpreting them.



While interpreting the Purāṇas, their true spirit must always be kept in mind. The underlying idea of the Indian religion and philosophy as embodied in the Purāṇas is to afford a glimpse of the One Reality through its manifold manifestations. Being meant for the masses, the Purāṇas resort to exaggeration in order to catch popular imagination. This Purāṇic style of exaggeration must be given proper allowance in interpreting the historical and geographical accounts of the Purāṇas. The problem of proper interpretation of the Purāṇas had attracted the attention of the *Purāṇakāras* themselves who resorted to (i) *nirvacana* or etymology, (ii) symbolical, (iii) mythological, (iv) *aupacārika* or figurative, (v) ontological interpretations and (vi) interpretation by means of *Yuga-kalpa* theory. The Purāṇas are replete with metaphorical and conventional descriptions. These facts must be remembered while interpreting the Purāṇas. Critically prepared editions based on all available manuscript material are a desideratum for understanding the Purāṇas. Sometimes, non-Purāṇic texts may also be helpful in restoring correct readings of the Purāṇas and in understanding some of their statements. In spite of all this, the problem of reconciling certain contradictory Purāṇic statements and the differences in interpretation resulting from varying approaches of different scholars still remain unsolved.

—*Pur.* Vol. VI No. 1, January 1964, pp. 53-78

**Hohenberger, A.**

### DAS VĀMANAPURĀṆA (THE VĀMANAPURĀṆA)

This long article is divided into the following titles and sub-titles :—

#### I. *Literary :*

- (1) History, name and volume, (2) arrangement of the material, (3) sources, (4) place and time of composition and (5) contents.

#### II. *World-picture :*

- (1) Egg of Brahmā, (2) Jambūdvīpa, (3) Bhārata and (4) inhabitants of the world.

#### III. *Praise to Viṣṇu :*

- (1) Viṣṇu as dwarf, (2) Viṣṇu as Nārāyaṇa, (3) Viṣṇu as an enemy of Mura, (4) Viṣṇu as a winner over Kālanemi, (5) freedom of Gajendra and Hūhū through Viṣṇu, (6) *mukti* of a demon through Viṣṇu, (7) Saṁvarāṇa as a devotee of Viṣṇu, (8) Viṣṇu as a wish-fulfiller of Kuru and (9) Eulogy of Viṣṇu.

#### IV. *Śiva Bhakti :*

- (1) Sacrifice of Dakṣa, (2) Śiva as a Kapālin, (3) burning of the god of love, (4) birth and marriage of Pūrvanagī, (5) origin of Viṇāyaka, (6) birth



and initiation of the god of war, (7) victory of the god of war over enemies of the gods, (8) Kātyāyanī, the inhabitant of the Vindhya, (9) Śiva's grace on Andhaka, (10) Śiva's overpowering of Andhaka, (11) *mukti* of king Veṇa, (12) Rākṣasa Sukeśin as a devotee of Śiva, (13) origin of *Liṅga*-worship, (14) place of *Liṅga*-worship and (15) Brahmā as *Liṅga*-worshipper.

V. *Attempt to unite :*

(1) Viṣṇu and Śiva as an entity, (2) Viṣṇu and Śiva as winners with exchanged weapons, (3) Viṣṇu gets from Śiva the disc and (4) simultaneous worship of Viṣṇu and Śiva.

VI. *Types of religious attitude :*

(1) Proof of religious feelings in castes and stages of life, (2) religious feeling as leading to the goal of life, (3) religious feeling, its significance for the rebirth, (4) religious feeling, as *bhakti* of Viṣṇu and Śiva and (5) summarised prescriptions for the devotees of Viṣṇu.

VII. *Pictures of gods :*

(1) From imagination to representation of gods, (2) pictures as help to worship, (3) *nakṣatrapuruṣavrata*, (4) *aśūnyaśayanadvitīyākālāṣṭamīvrata* and (5) *taptakṛcchravrata*.

VIII. *Places of pilgrimages :*

(1) Lists, (2) gods of places of pilgrimage and (3) goal of the pilgrimages.

—*IJJ* Vol. VII No. 1, 1963, pp. 1-57

Hooykaas, C.

OLD JAVANESE *RĀMĀYAṆA*

The field of the *Rāmāyaṇa*-studies is due to the happy co-operation among scholars of different countries : A text of the Old Javanese *Rāmāyaṇa* has been published by the Dutch Sanskritist Kern, who translated the first six *sargas*. Juynboll completed the translation. The publications of Poerbatjaraka, the Javanese scholar, are also in Dutch. Belgian Father Bulcke wrote his thesis on *Rāma-kathā* and Majumdar and Sarkar also worked in this field.

The author supposes that the *Rāmāyaṇa* has been cast equally well in literary shape, in sculptural art and in two forms of dramatic art and none of the other Old Javanese works comes so near its Indian example as the Old Javanese *Rāmāyaṇa* comes to *Bhaṭṭi-kāvya*.

He disagrees with Juynboll and Poerbatjaraka who believe that several parts of the text did not belong to the original poem. The criteria used for



extirpating stanzas, passages and cantos seem to be more subjective than objective, more aprioristic than well-proven. A comparison of the text with *Bhaṭṭi-kāvya* shows that 'Love in Laṅkā' between *rākṣasas* and *rākṣasīs* was genuine. The objections to erotic passages are not in line with Indian or Indonesian principles of art. On the other hand, the very passages and stanzas which are distrusted belong to the core and kernel of the Old Javanese *Rāmāyaṇa*.

The author finds that this text was meant to be an exemplary *kakavin* according to the theoretical demands for a good *kāvya* as they are to be found in *Bhāmaha* and *Daṇḍin* and is entirely up to Indian poetic rules. The Old Javanese poet liked *yamakas* and handled them with great gusto.

As regards the use of the *śabdālaṅkāras*, the author is inclined to believe that the poet of the Old Javanese *Rāmāyaṇa* ranks amongst the most versatile and gifted poets of the *kāvyas*. The poet also uses various kinds of *arthālaṅkāras* throughout the poem. One will find that in the *Bhaṭṭikāvya* there is no proper introduction and there is a reference to an episode which has not been narrated ; the later cantos of this poem are too short. The Old Javanese *Rāmāyaṇa* is different. It is up to all poetic requirements, apart from the main fact that it is an inspired work of a poetical genius.

The Old Javanese *Rāmāyaṇa* contains passages of dozens of connective stanzas of which not a trace or indication is to be found in the *Bhaṭṭi-kāvya*. As early as 30 years ago, Aichele stated that the suspected passages of this text had been composed in the flawless Old Javanese. When compared with the *Bhaṭṭikāvya*, there are, in the 3,000 stanzas of the Old Javanese *Rāmāyaṇa*, several additional episodes. One of them is a protracted farewell between *Rāma* and *Bharata* containing a dissertation on *Arthaśāstra* or *Dharmaśāstra*, dear to the Javanese heart. Another addition is a detailed description of a *Śaivite* temple seen by *Hanumān*. *Hanumān* of the *Bhaṭṭikāvya* is not interested in architecture. The *Hanumān* of the Old Javanese *Rāmāyaṇa* is interested in this art. The shrine seen by him is not an Indian temple but a Javanese *Chandi*.

—*JORM* Vol. XXX Pts. 1-4, 1960-61, issued 1963, pp. 1-12

Kantawala, S. G.

#### MATSYAPURĀṆA AND VASUDEVAHIṆḌĪ

The following cultural points common to the *Matsyapurāṇa* and the *Vasudevahiṇḍī* belong to what may be termed as contemporaneous period :

1. Marriage with a maternal uncle's daughter was not prohibited.
2. *Dukūla*, *Cīnāṃśuka* and *kaśeya* types of silk cloth were in use.
3. Seafaring was valued.
4. It was possible to acquire the art of following the language of animals and birds.
5. The word *goṣṭhī* occurs in both the texts, though in slightly different senses.
6. The science of cooking was known.



**Mirashi, V. V.**

# A LOWER LIMIT FOR THE DATE OF THE *DEVĪ-MĀHĀTMYA*

In his *Introduction to the Devī-māhātmya* published by the All-India Kashiraja Trust, V. S. Agrawala fixed the first decade of the 7th century A. D. as the lower limit for the date of this work. This view was based on a stone inscription of the time of Dhrulhāṇa originally found in a temple dedicated to Dadhimaṭī-mātā situated in a desert about 24 miles north-west of Nagor in the erstwhile Jodhpur State. This inscription, which cites a verse from the *Devī-māhātmya*, contains a date in numerical symbols which was read by D. R. Bhandarkar and Ram Karna as 289 and referred to the Gupta era and consequently taken as equivalent to 608 A. D. Winternitz followed this opinion in his *History of Indian Literature*, Vol. I, p. 565.

While examining the above view, the author thinks that even if the reading 289 of the date is correct, it cannot be referred to the Gupta era, for it would then be only 75 years later than the Mandasor inscription of Yaśodharman-Viṣṇuvardhana, dated 533-34 A. D., whereas a comparison of the characters of the two inscriptions shows that the Dadhimaṭī-Mātā inscription is much later than the Mandasor inscription of Yaśodharman-Viṣṇuvardhana. Moreover, there is no evidence that the Gupta era had spread to Western Rajputana. Another fact that goes against such an early date of this inscription is the mention therein of several donations in *drammas*. The earliest references to these coins occur in the records of the time of Pratihāra Bhoja (836-885 A. D.). Differing from D. R. Bhandarkar and Ram Karna, Mirashi reads the date in the stone inscription of the time of Dhrulhāṇa as 189, and refers it to the Bhāṭika era, giving 812-813 A. D. or 813-14 as the date of this inscription.

The *Devī-māhātmya* must have been composed long before 813 A. D. in order to become so popular as to be cited in an inscription. And if Bāṇa's *Caṇḍīsataka* was based on it, it may go back to the Gupta age.

—*Pur.* Vol. VI No. 1, January 1964, pp. 181-86

**Raghavan, V.**

# YAJÑA-VARĀHA—SOME MORE MATERIAL

The author notes two descriptions of Yajña-varāha found in the Purāṇas as follows : (1) *Vāyupurāṇa*, Ch. 23, verses 103-108, which gives a special concept of Yajña-varāha as an embodiment of *Kāla* or time. It has little to do with the general conception found in *Vāyu*, 6.16ff., (2) *Narasimhapurāṇa*, Ch. 39, verses 10-13, which gives the well-known Vedic and sacrificial symbolism. In the end, a reference to Yajña-varāha is cited from the *Taittirīya-Āraṇyaka*, X. 1.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

—*Pur.* Vol. VI No. 1, January 1964, pp. 202-3



Rai, Krishna Das

*ĀRṢA RĀMĀYAṆA KĀ ĀMUKHA* (PREFACE TO THE *ĀRṢA RĀMĀYAṆA*)

The Rāma story found in the form of Vālmīki-Nārada dialogue in the 1st canto of Vālmīki's *Rāmāyaṇa* begins where the Ayodhyā-kāṇḍa of the extant text of the *Rāmāyaṇa* commences. It contains no reference to the events narrated in Bāla-kāṇḍa. The Rāma story is told at some other places in the *Rāmāyaṇa* and in the Rāmopākhyāna of the *Mahābhārata*; but here also there is no mention of the incidents described in the Bāla-kāṇḍa, indicating thereby that it is a later addition.

The author supports the above view, by suggesting that Ch. 14 of the north-western recension of the extant text of the *Rāmāyaṇa* (Lahore ed., pp. 152-56) formed prelude to the original *Rāmāyaṇa* beginning with Ayodhyā-kāṇḍa. This chapter, which makes its appearance quite abruptly, has no organic relation with the earlier and subsequent story. In the first 13 cantos the story has been brought up to Daśaratha's *putreṣṭi* sacrifice, and the 16th canto again takes up the thread of the story. The first two verses of canto 14 have no connection with the preceding chapter. Verses 3-4 again describe Daśaratha's three wives as if they were being introduced in the story for the first time. Verse 5 describes the birth of their sons without referring to *putreṣṭi-yajña*. The canto ends with Bharata's going to his maternal grand-father's house and with the description of Rāma leading a happy life with Sītā.

Two Nepalese, four Mithila and four Bengali manuscripts of the eastern recension utilised in the Baroda edition of the *Rāmāyaṇa* contain vv. 1-18, 21, 24-29 of the 14th chapter of the north-western recension, while the whole of this chapter is to be found in the four manuscripts of the western recension used in this edition. The southern recension is retouched in the same manner as the eastern recension. This retouching was evidently done with desire of correlating this chapter with the preceding and following chapters. Thus, this chapter, which formed the prelude to the original *Rāmāyaṇa*, appears to have been a common property of the three recensions.

In a few verses of this chapter, Rāma is described as an incarnation of Viṣṇu; but they are later interpolations. Moreover, the internal evidence of this chapter is also in favour of regarding it as the preface to the original *Rāmāyaṇa* which began with Ayodhyā-kāṇḍa.

The author further suggests that this short preface is appropriate only to a work consisting of about three to four thousand verses, which appears to have been the length of the original *Rāmāyaṇa*.



Sandesara, Upendraray J.

TERMS OF ADDRESS OF MEN AND WOMEN IN THE ĀDIPARVAN  
OF THE MAHĀBHĀRATA

195 general terms of address to men and 55 to women used in the Ādiparvan of the *Mahābhārata* are given in an alphabetical order separately. The list does not include terms to gods, asuras, apsarās, daityas, nāgas, rivers, animals, etc. The form in plural is used only if the word has not occurred in singular. The terms of address to an individual, or those pertaining to a dynasty or clan are not mentioned.

—*JOIB* Vol. XIII No. 1, September 1963, pp. 21-25

Suryanarayanarao, M. K.

KANNAḌA VERSIONS OF THE PURĀṆAS

The article describes the Kannaḍa translations, complete or partial, of a large number of Purāṇas. The author gives us the names of the translators and publishers, names of sections into which a work is divided, the name of the series in which it is published, serial number of the publication, the accession number of a manuscript, where the text is available only in a manuscript form, etc.

In the end, the author brings to our notice a certain *Viṣṇudharmottara* containing 27 chapters in manuscript form, both in Sanskrit and Kannaḍa renderings. It is to be distinguished from the well-known *Viṣṇu-dharmottara* which deals with different subjects.

—*Pur.* Vol. VI No. 1, January 1964, pp. 147-73

Vaudeville, C.

RĀMĀYAṆA STUDIES I : THE KRAUṆCA-VADHA EPISODE IN  
THE VĀLMĪKI-RĀMĀYAṆA

The *Krauñca-vadha* episode in the Bālakāṇḍa of the *Rāmāyaṇa* appears sandwiched between the last verse of *sarga* 1 and the first verse of *sarga* 3, which is its natural continuation, the first two verses of *sarga* 2 being added, rather clumsily, to provide the missing link with the former *sarga*. Its evident purpose is to explain how *śloka* was once born out of *śoka* and to justify the *Kuśilava's* claim over it.

The *Krauñcas* are sweet-singing birds going in pairs and include *haṁsa* and *sārasa*. In *R̥gveda* III. 53. 10 *śloka* is given as the cry of the *haṁsa* bird. Thus there is a natural association between *śloka* and *Krauñca*. The verse of *Vālmiki-Rāmāyaṇa* I. 2. 14 which is said to be the first *śloka*, composed by Vālmiki out of sympathy with the pathetic plight of the *Krauñcī*, whose mate was shot dead by the hunter, is not a regular epic *śloka*, but a *vipula* verse, coming nearer to the late Vedic *anuṣṭubh*. It



seems to be a quotation from an older ballad, in which a cruel Niṣāda was cursed by female *Krauñcī* bird, symbolising a sorrowful wife, separated from her husband.

*Śoka* is a type of folk-song, which was sung to the accompaniment of the *tantrī*. From it was derived the poetry of a higher order (*śloka*), such as is found in Vālmīki's work. Besides pointing at folk-poetry as the main source of inspiration for the *Ādi-Rāmāyaṇa*, the introduction of the *Krauñca-vadha* as a prologue to the poem suggests that the rhapsodes sensed an analogy between the heroine of the tale, the *Krauñcī* bird, symbolising a faithful wife tormented by the pain of separation, and the heroine of Vālmīki's heroine Sītā. Thus it appears that the description of the torments of Sītā, separated from Rāma, constituted the kernel of the *Rāmāyaṇa*, and was suggested by the folk-songs about the *Krauñcī* bird.

The *Rāmāyaṇa* was not a heroic poetry recited by the *sūtas* (bards), but was a pathetic poem, based on folk-songs, sung by the *kuśīlava*, a king of low-caste singers. In order to assert their ancient right on the *Rāmāyaṇa*, they (*kuśīlavas*) hinted at one of the main sources of the poem, lyrical folk-poetry, by inserting the *Krauñca-vadha* episode as the prologue of this work.

—*JAOS* Vol. 83 No. 3, August-September 1963, pp. 327-35



## IV EPIGRAPHY AND NUMISMATICS

**Bennett, A. A. G.**

### THE AŚOKA INSCRIPTIONS

The first discovery of an Aśokan Inscription occurred in 1822 at Girnār (Kathiawar), while the last to be discovered was the bilingual Graeco-Aramaic Inscription found in Afghanistan. Except the Shāhbāzgarhī and Mānsherā versions which are engraved in Kharoṣṭhī and the above-mentioned Graeco-Aramaic Inscription, all the other edicts are in the Brāhmī script. The dialects of the inscriptions appear to have arisen as a result of phonetic variations. Except in a few edicts, Aśoka refers to himself as *Devānāmpriya Priyadarśi*, which are his official titles and, in the opinion of the author, they need not be translated as 'beloved of the gods.' He also holds that the Aśokan inscriptions are the earliest Buddhist written works containing evidence of the early collections of the Buddha's discourses and sayings. After these and other preliminary observations, an English rendering of the Fourteen Rock Edicts is given in this article.

While commenting on the Rock Edict I, the author suggests that the word *samāja* is not unlike the modern colloquial *tamāśā*, which may be merely an important social gathering, or a quarrel of major proportions. In Rock Edict III, he takes the word *parisā* to mean an assembly. In Rock Edict IV, Aśoka's statement that the sound of war-drums had become the sound of the *dhamma* is compared to Pāli *Dhammapāda*, XXI. 6, where the Buddha is represented to have said that he would beat the drum of deathlessness at Vārāṇasī. The importance of the Rock Edict IV lies in the assertion of Aśoka's conviction that the keeping of the moralities (*śīlas*) is the essential preliminary step in the direction of understanding the Buddhist teachings. The word *sambodhi*, occurring in Rock Edict VIII, is taken to mean enlightenment.

—*MBo*. Vol. LXXI Nos. 11-12, November-December 1963, pp. 281-88

**Bhattacharya, Kamaleswar**

### RECHERCHES SUR LE VOCABULAIRE DES INSCRIPTIONS SANSKRITES DU CAMBODGE (RESEARCHES ON THE VOCABULARY OF THE SANSKRIT INSCRIPTIONS OF CAMBODIA)

Cambodian inscriptions extend from the 5th to 14th century A. D. The earliest, of the epoch of Fu-nan, belonging to the 5th and 6th centuries, are written exclusively in Sanskrit. The Khmer language begins to be used in the 7th century. It was a spoken language recently reduced to writing. In the 11th century, Khmer was perfectly worthy of being used for histori-



cal purposes, as is clear from the inscription of Sdok Kak Thom, composed in 1052 A. D. Quite often the poetical part of an inscription is in Sanskrit, but the material and technical part in Khmer, with the exception of the late inscription of Phimanakas. There is no inscription of Cambodia, which may be called bilingual.

The Sanskrit inscriptions relate to foundations made by kings or high officials. Their structure is analogous to that of Indian *prāśastis*, but the opening stanzas of these inscriptions are more philosophical than the corresponding *maṅgal* verses in Indian inscriptions. Then follows the eulogy of the reigning king and the founder, then the description of the function, and, lastly, the wish for the conservation of the foundation and the imprecation against its destruction.

The language of the inscriptions is generally correct, even more correct than that of the Indian inscriptions.

The pre-Angkorian inscriptions are short and their style is relatively simple. But the inscriptions of Indravarman I (877-879 A. D.) reveal a poetical style, which attained its climax in the inscriptions of Yaśovarman I (879-900) and those of Rājendravarman (944-968). It is under the last named monarch that the inscriptions of Mebon (952 A. D.) and Pre Rup (961 A. D.), comprising 218 and 298 verses respectively, were composed. Their authors make frequent references to epic myths and Indian ideas. The language is also rich. Many passages show the influence of the *Raghuvamśa* of Kālidāsa.

Though there are few influences of Khmer language on Sanskrit, used in these records, there are many marks of Prakritisms. There are also many Prākṛit words in them. Buddhist Sanskrit vocabulary has also been used. Occasionally we find Vedic expressions and archaisms.

The author has given a lexicon of the vocabulary of the Sanskrit inscriptions of Cambodia.

—BEFEO Vol. LII Fasc. 1, 1964, pp. 1-72

**Chabra, B.**

**RĀJAKĪYA ŚĀSANALEKHA (ROYAL GIFT DEEDS)**

It was only in India that kings used copper-plates for writing gift deeds. In Italy, diplomas were issued on behalf of the Pope in favour of emperors and other citizens. Copper-plate documents in India were executed on behalf of kings in favour of Brāhmaṇas, places of pilgrimage, shrines, etc. In the west different materials like parchment and leather were used for this purpose. In India only copper-plates were used. Perhaps copper was abundant in this country.



Gift deeds were divided into three parts: a preamble, the body of the deed and a subscription. Generally, the place and date of execution, the details of the gift and some particulars about the donor are mentioned. In the beginning, these documents were written in Prākṛit. Subsequently, the fullest use was made of Sanskrit, and, later, regional languages were used. Often these inscriptions are full of valuable information. They date from the 3rd to the 18th century A. D.

—*Sam.* Vol. V No. 4, 1964, pp. 33-37, 56

**Choudhary, Radhakrishna**

### A CRITICAL STUDY OF THE COINAGE OF THE HŪṆAS

No systematic study of the coinage of the Hūṇas has been made so far. They brought to India the Sassanian coinage. It is known that they generally imitated the coinage of the kings whom they annihilated. No new design in coinage was invented by them.

It has been held that the commercial activities in Kaśmīra ebbed with the rise of the Hūṇas. After the fall of the Kuṣāṇas about 300 A. D., the Hūṇas settled near Ghazni.

The language of the Hūṇas belonged to the Iranian stock. They had their own script and issued records in it. In their inscriptions Toramāṇa and Mihirakula designate themselves as *Tsavala* or *Jauvala*. The same epithet is found on the coins of Toramāṇa, who was also known as *Shāh Jau(va)la*, *Javula* or *Javvula*. A copper coin of Toramāṇa bears a solar wheel and the Brāhmī legend *Tora*.

Most of the Hūṇa kings are known from their coins. They ruled over parts of Afghanistan, Kaśmīra and the Panjab. On the basis of several coins, it is supposed that some of the Hūṇa kings adopted Brāhmī legends and Hindu symbols, such as conch, *Nandi*-bull, *cakra*, etc.

According to Altekar, Toramāṇa borrowed the Sassanian type of coinage in Afghanistan, the Gupta type in India and the Kuṣāṇa type in Kaśmīra.

Mihirakula, the son of Toramāṇa, was a powerful ruler. The Hūṇa rule in Kaśmīra seems to have been continued by other Hūṇa chiefs. We get several names from these coins. *Triśūla*, *Nandi* and the legend *Jayatu Vṛṣabhadhvaja* on the Hūṇa coins suggest the Śaivite leanings of these rulers. The origin of the later *Gaḍhiā* coins may be ascribed to the Hūṇas' influence.



Dani, A. H., Humback, H. and Gobl, R.

### TOCHY VALLEY INSCRIPTIONS IN THE PESHAWAR MUSEUM

Three inscriptions are preserved in the Peshawar Museum which come from Tochi Agency. They were published without proper edition by M. A. Shakoor in a small pamphlet and are here named 'A', 'B' and 'C'.

'A' is Shakoor's No. 49 containing Arabic and Sanskrit texts. It was first edited by M. H. Kuraishi who gave the Sanskrit text as read by Hiranand Sastri.

'B' is Shakoor's No. 15 containing Bactrian and Sanskrit texts. The inscription has not been properly edited so far. Hiranand Sastri read a few words like *titame*, *samvat 38*, *bhūpa* and *putra*. He also suggested that the date should be referred to the *Śāstra* era.

The use of three languages in the inscriptions is very significant. The common local language of the educated people was Sanskrit. Hence this was adopted as one of the media. The Sanskrit text of this inscription is dated 2nd day of *Kārtika*, *Samvat 32* referable to the *Laukika* or the *Śāstra* era 3932 (856-57 A.D.). The inscription 'B' is dated on the 7th day of *Bhādra*, *Samvat 38*, i.e., *Laukika* era 3938 (862 A.D.). The *Laukika* era, as Alberuni informs, was used in this region by the Hindus.

On the basis of these inscriptions, the authors conclude that the Idak-Spinwam region in the Tochi Agency recognised the authority of the Arab rulers at least from 856-57 A.D., though it seems that the local Government was still run by the local ruler called *Śāhi*. It will not be wrong to maintain that these *Śāhi* rulers were one of the branches of the old Kuṣāṇa *Śāhi* rulers of Gāndhāra. It is also possible to identify them with the rulers of Zabulistan as distinct from the rulers of Kabul.

The style of writing the 'A' and 'B' records has a close similarity, though the letters in 'A' have simpler forms with a tendency to angularity and those in 'B' maintain roundish style.

—*APak*. Vol. I, 1964, pp. 125-35

De, S. C.

### GOLLĀVALLI GRANT OF PRṠTHIVĪ-MAHĀRĀJA, YEAR 49

This set of three copper-plates consists of a charter issued by the king PrṠthivī-mahārāja from the victorious camp at Virajo-nagara, recording the gift of a village Gollāvalli situated in the Kudrāvati *viṣaya*. The language of the record is Sanskrit. On palaeographical considerations, the charter may be assigned to the last quarter of the 6th century A. D. Virajo-nagara, whence the grant was issued, may be identified with Virajā in Orissa, i.e., modern Jāipur in the Cuttack district.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

—*EI* Vol. XXXV Pt. 5, January 1964, pp. 221-24



**Dikshit, M. G.**

**A COPPER COIN OF THE NEPALESE KING AMŚUVARMAN**

The coin, described here, is attributed to Amśuvarman of the Ṭhākuri dynasty of Nepal, who ruled in the first half of the 7th century A.D. Three of his coins were published by Cunningham. The coin, described here, is akin to the one published by Cunningham (*Coins of Ancient India*, Plate XIII, Fig. 6). The Asiatic Society of Bengal possesses three more coins of this king. The new coin, bearing a winged lion on one side and another lion figure on the other, was prepared from a different die.

—*JNSI* Vol. XXV Pt. 2, 1963, pp. 245-47

**Gai, G. S.**

**ALAMPUR INSCRIPTION OF CĀLUKYA VIJAYĀDITYA, ŚAKA 635 AND 636**

The inscription, edited here, was copied at Alampur in the Mahbubnagar district of Andhra Pradesh. The inscribed slab is fixed into the fort-wall near the steps leading to the river at the place called Devadroṇī. The inscription has two versions for the sake of convenience. The characters of one version are early Telugu-Kannāḍa, while those of the other are Siddhamātrkā or early Nāgarī. The inscription is dated in 713 A.D. The language of both the versions is Sanskrit. The record mentions six kings of the family beginning with Pulakeśin I, *i.e.*, Pulakeśin I, his son Kīrtivarman I, his son Satyāśraya (Pulakeśin II), his son Vikramāditya I, his son Vinayāditya and his son Vijayāditya. There is also a reference to Vijayāditya's teacher Īśānācārya, who constructed the enclosure of the group of temples called Navalīṅgeśvara, the most important of which is the Bālabrahmeśvara shrine.

—*EI* Vol. XXXV Pt. 3, July 1963, pp. 121-24

**Gai, G. S.**

**GRANT OF KADAMBA MRGEŚAVARMAN, YEAR 2**

This record was found somewhere in the old Mysore state. The characters are the box-headed variety of the Southern type. The language is Sanskrit. The inscription refers to the reign of Vijaya-Śiva-Mrgeśavarman of the Kadamba dynasty. The king is to be identified with Mrgeśavarman, the eldest son and successor of Śāntivarman and the grandson of Kākusthavarman. The date, as given, is the tenth day of the fourth fortnight of Hemanta in the king's second regnal year. This is the earliest inscription of Mrgeśavarman discovered so far. The king Mrgeśavarman may be referred to the period 450-75 A.D.



Gai, G. S.

MALLEŚVARAM INSCRIPTION OF TRAILOKYAMALLA, ŚAKA 973

The epigraph is engraved on three sides of a pillar set up in the compound of the Agasteśvaram temple situated about a mile from the village on the banks of the Krishna river. The characters belong to the Telugu-Kannaḍa alphabet. It is dated as Śaka 973 (1051 A.D.). The record belongs to the reign of Trailokyamalladeva (Someśvara I) of the Western Cālukya family of Kalyāṇa. The record registers a gift by prince Vijayāditya to the temple of God Agasteśvara. The importance of the epigraph lies in the fact that it helps us in establishing the identity of Vijayāditya, the son of Someśvara I, probably born of the queen Mañḍaladevī. This record also helps us to establish that prince Vijayāditya is the same as Viṣṇuvardhana-Vijayāditya mentioned in other Western Cālukya records and that he cannot be identified with the Eastern Cālukya king Vijayāditya VII. Incidentally, this epigraph supplies the earliest known date for Vijayāditya, viz., 1051 A.D.

—*EI* Vol. XXXV Pt. 6, April 1964, pp. 253-60

Gai, G. S.

MĒHUṆABARE PLATES OF SENDRAKA VAIRADEVA, ŚAKA 624

The two copper-plate inscriptions, published here, are reported to have been discovered at Mēhuṇabare, East Khandesh district, Bombay State. The characters belong to the western variety of the southern alphabets. The language is Sanskrit. The charter is dated Śaka 624. The charter was issued from Bahalāpurī and records the gift made by Vairadeva of the village Devigrāma, to Nāgaśarman. The present record introduces a hitherto unknown ruler of the Sendraka-Nikumbha family in the person of Vairadeva, who held sway in the Khandesh district about the beginning of the 8th century A. D. It also indicates that Vairadeva was the immediate successor of Jayaśakti as a ruler in the Khandesh district. It also points out that Bāhal was a flourishing town in the beginning of the 8th century A.D. and was probably the capital of the Sendraka ruler Vairadeva.

—*EI* Vol. XXXV Pt. 4, October 1963, pp. 193-97

Gokhale, Shobhana

KṚṢṆARĀJA RŪPAKA

In this paper a coin of Kṛṣṇarāja of the Kalachuri dynasty is described. The portrayal of the king's head on the obverse is similar to the style found on the western Kṣatrapa coins. The ruler Kṛṣṇarāja has herein adopted the epithet *mātāpitṛpādānudhyāta*, which, according to V. V. Mirashi, is an expression noticed nowhere else in Indian numismatics.

According to the author, this title is found on the copper-plates of Dharasena and Vyāghrasena of the Traikūṭaka family. It also occurs in several copper-plates of the Kalachuri rulers.

—*JNSI* Vol. XXV Pt. 2, 1963, pp. 244-45



**Gopal, Lallanji**

## MEDIUM OF EXCHANGE IN EARLY MEDIÆVAL INDIA

In the early mediæval period the cowries were largely used for daily transactions. We get equations for certain coins on the basis of cowries. In some inscriptions of the Sena kings, the term *kapardaka-purāṇa* has been used. This is supposed to be a mere theoretical unit of accounting representing the value of a *purāṇa*, counted in cowries, and not an actual coin.

The next epigraphical reference is to *voḍī* or *vodṛī*. It was equal to the fourth part of a copper *paṇa*. The *voḍī* was not a coin in actual use, but was a theoretical monetary unit.

The author mentions several literary and epigraphical references to cowries serving as the objects of value. They were used for exchange in economic transactions.

The gold coins in northern India were struck, after a gap of many centuries following the Guptas, by Gāṅgeyadeva. His successors did not issue coins of any kind. Several mediæval dynasties do not seem to have struck any gold coin at all. It is obvious that when the cowries were sufficient for the daily transactions, the gold coins were not ordinarily needed.

The debased gold coins were also in use. But for interstate transactions gold coins were used according to their real weight and purity of the metal.

There was a general paucity of coins in this period, which may have been due to the cheapness of prices. The feudal conditions of society and polity, the larger use of cowries for daily transactions and the draining of a considerable amount of coined money by Muslim invaders were also responsible for this.

Sometimes coins were issued to proclaim some conquest on the part of the kings, but the independent status of a king did not necessarily require the issuing of coins in his name.

The authority of issuing coins was the right of the sovereign king. He had to keep proper control over the currency circulating in his kingdom. The feudatory chiefs had no right to mint coins.

—*JNSI* Vol. XXV Pt. 2, 1963, pp. 154-64

**Gopal, Lallanji**

## WEIGHT STANDARD OF THE COINS OF EARLY MEDIÆVAL INDIA

There were some regular and definite weight standards of early Indian coins. The two standards were generally adopted. The Greek



standard of *drachma* weighing 67.5 grains, and the other, the traditional *purāṇa* standard weighing 32 *rattīs* or 58.56 grains.

Citing the weights of coins obtained by Cunningham, the writer states that the Indo-Sassanian coins of copper and silver were issued, bearing the weight of about 67.5 grains. Generally, there is a depreciation of some 7 grains in the weight of these coins. In some cases the depreciation was probably deliberate.

An analysis of the coins of Shāhi kings indicates that they did not follow the weight scheme of a *drachma*. In the case of copper and silver pieces alike, they were made to approximate to the weight of a *purāṇa*. But these coins were depreciated in weight, which ranged between 4 and 13 grains.

The gold coins of Gāṅgeyadeva generally weigh about 60 grains. These coins follow the weight system prescribed for a *drachma*. The depreciation in their weight ranges between 2.5 and 8.2 grains, usually about 6 grains.

The Candella kings, who borrowed the coin-type of Gāṅgeyadeva, also adopted the weight standard of the latter's coins. The survey of the Candella coins makes it clear that, irrespective of their metal, the coins were made to approximate to the weight standard of a *drachma*, though they usually show a depreciation of some 5 to 7 grains.

A study of the coins of the Kalachuris of South Kosala reveals two different weight standards. As regards the gold coins they adopted the weight standard of a *drachma*. The maximum depreciation in their case is 8.87 grains. The copper coins of the Kalachuris seem to have followed the weight standard of a *paṇa* of 80 *rattīs*. This is typical of the coins of this period, which show considerable depreciation, sometime of 9.8 grains, which was, most likely, deliberately done.

An analysis of the Gahaḍavāla coins also indicates the use of two different weight standards: the *purāṇa* standard of weight for silver and copper coins and the *drachma* standard for the gold coins.

The coins of the Tomaras and the Cāhamānas also repeat the same tale regarding their weight standards.

The coins of the kings of Narwar, of Malayavarman, a Pratihāra chief and of the kings of the Jājpella dynasty follow the weight standard of a *purāṇa*.

The typical coins of the Kashmir kings bearing the name of Toramāṇa adopted a different weight standard, ranging between 83.8 and 111.5 grains.



**Jai Prakash**

### ON THE RĀMAGUPTA OF COINS

The writer refers to the controversy recently raised in regard to the identification of the coins bearing the name of Rāmagupta. He does not agree with the views of K. D. Bajpai that the coins can be attributed to Rāmagupta, the elder brother of Chandragupta II. He argues that if Rāmagupta was the eldest son of Samudragupta, he would have issued the coins at Pāṭalīputra, the capital of the Guptas, and not at Eran or Vidiśā. Again, if he could issue the copper coins he could also issue gold coins. But no gold coins of Rāmagupta are available. Regarding the appointment of Rāmagupta as a governor of Mālwa in the life-time of Samudragupta, he thinks that it is not proved. According to him, the Sanakānikas were given the governorship of eastern Mālava at that time and they continued as such till the reign of Chandragupta II.

As regards the Kṣatrapa currency found in Mālava, he says that it could have travelled to that region after 240 A. D., which date is regarded as making the end of the copper coinage of the western Kṣatrapas in Mālavā.

The garuḍa and lion figures on the coins of Rāmagupta, according to him, cannot be compared with those on the Imperial Gupta coinage.

He thinks that the lion-type of the coin bears a legend in Prākṛit. He concludes that the Rāmagupta of the copper coins was not a contemporary of Samudragupta, but in all probability, was an independent ruler of the eastern Mālavā and a contemporary of Chandragupta I.

—*JNSI* Vol. XXV Pt. 2, 1963, pp. 165-71

**Jain, Balchandra**

### JAṬĀŚĀNKARA STONE INSCRIPTION OF VIJAYASIMHA

This inscription was found at Jaṭāśānkara, eight miles from Haṭṭa, a tehsil in the Damoh district of Madhya Pradesh. It is incised on a stone slab measuring 30×115 cms. It contains 44 lines of writing in Nāgarī characters of the early 12th century A.D. It mentions Gaṇḍa and his son Vaddhaḍa and their successors Vijayapāla, Harṣapāla and Vijayasimha who are identified with the Candellas of Jejābhukti who ruled up to the limits of the modern Damoh district. Of the geographical names given in the inscription, Chittoḍa, Dhillī and Godana are identified with Chittor, Delhi and Godhara respectively.

—*JIH* Vol. XLI Pt. 3, December 1963, pp. 699-704

**Joshi, Munishchandra**

### KUṆINDA COINAGE : A REVIEW

From coinage and literary references, the Kuṇindas are known to be living in the lower Himālayan hills near north-eastern Panjab and western U. P. Their territory extended from the Satluj to the river Kālī or Śaradā.



According to Cunningham, the ancient Kuṇindas are identical with the modern Kunets. Atkinson took Kinnaras as the ancestors of Kunets. Certain places of Kumaun and Garhwal are designated as Kainyūr, etc., and many local Brāhmaṇas and Rājapūts bear similar surnames. These appear to be the corrupt survival of the term Kuṇinda or Kulinda.

The Kuṇinda coins are divisible into two main groups, viz., the earlier and the later. The former type bears the name of their king Amoghabhūti, whereas the latter does not refer to any royal issuer.

Allan says that the first group consists of silver and copper coins of only one type. The module of the silver coins was derived from the Greek kings, but the types are purely Indian. The obverse bears a deer, a figure of Lakṣmī with lotus and other symbols.

The Kuṇindas seem to be a people of Indo-Aryan origin. Probably, for the first time, Amoghabhūti formed a monarchy issuing coinage.

The symbol of tree on the reverse of the coin with a hill points to the hilly origin of the tribe. The *nandipada* and *svastika* are the usual symbols of auspiciousness. The purpose of the *jayadhvaja* symbol is not clear. It may or may not be a flag of victory. Yet it is certainly a ceremonial standard. It may have some traditional or religious significance.

The inferior variety of copper coins is supposed by some scholars as of later date than the refined examples. The inferiority may be due to the political chaos resulting in weakness in power and economy of the Kuṇindas. The author thinks that these coins had nothing to do with the Kuṣāṇas.

The Kuṇinda coins of the second series do not bear the name of the king or tribe. On the obverse of these Kuṇinda coins, there is a figure of Śiva in short *dhotī*, holding a *triśūla* topped *paraśu*, with left hand in *kaṭihasta* pose from which hangs some object, which in the opinion of Cunningham is a tiger skin. Wearing *jaṭābhāra* and facing the front, he is generally in standing pose. According to J. N. Bannerji, Śiva is the supreme divine sovereign of the Kuṇinda state. The delineation of Śiva on the coins is based on the figure of Viśvāmitra found on the coinage of Audumbara ruler Dharaghoṣa and the weapon too is derived from the reverse of the Audumbara coins.

The term *citreśvara* in the coin is probably the name of Śiva, for a *Svayambhū-linga* bearing the same designation is still being worshipped by the population of Kumaun which seems to have formed a part of Kuṇinda territory. After the sacred *linga*, the place regarded as a holy place of pilgrimage is known as Citraśila. Hence, god occurring on the latter series of Kuṇinda coins is Śiva in his *citreśvara* form.



The series is not seen after 250 A. D. It is likely that the second series of the coinage was issued by the composite people consisting of the native Kuṇindas and migrated Yaudheyas. This may account for the absence of the name of the tribe thereon.

—*BV* Vol. XXII Nos. 1-4, 1962, issued December 1963, pp. 45-50

**Lahiri, A. N.**

#### SILVER COIN OF GOVINDACANDRA OF KĀCHĀR, ŚAKA 1736

The rupee coin of king Govindacandra of Kāchār is .93" in diameter and 175.75 grains in weight. The legend is in Bengali characters. The importance of the coin lies in the fact that it gives the date in chronogram, which is not generally noticed in the legends on the coins of the mediæval Hindu rulers. It is again one of the very few coins issued by the Hindu kings of mediæval India to bear a versified legend.

—*EI* Vol. XXXV Pt. 3, July 1963, pp. 103-4

**Mirashi, V. V.**

#### ON THE INTERPRETATION OF TWO INSCRIPTIONAL PASSAGES

##### (1) Sangli plates of Govinda IV, dated Śaka 855

The verse about the Rāṣṭrakūṭa Emperor occurring in these plates is interpreted by Bhandarkar as having *double entendre* on some words and as referring to the abandonment of Khetaka, *i.e.*, the Rāṣṭrakūṭa capital Mānyakheta by the enemies. However, considering Hultzsch's correction, *viz.*, that Kiraṇapura is not a mistake for Kṛṣṇapura, it appears that Vijayāditya never invaded Mānyakheta and, therefore, there cannot be any abandoning of that capital by the enemies of Kṛṣṇa.

Altekar accepts the pun in the verse and understands the Rāṣṭrakūṭa feudatories ruling over Gujarat as enemies who abandoned Khetaka. In the absence of any clear evidence regarding the end of the Gujarat branch, the attempt to identify the enemies of the Rāṣṭrakūṭa emperor Kṛṣṇa II is futile.

##### (2) Sanjan plates of Amoghavarṣa I, dated Śaka 793

From the word Khetaka, occurring in these plates, Bhandarkar opines that the Rāṣṭrakūṭas in the time of Indrarāja first came into hostile contact with the Cālukyas, not of the Deccan but of Gujarat, as Khetaka is same as Kaira in north Gujarat. However, it should be noted that Kaira was then held not by the Cālukyas of Gujarat but by the Gurjaras. Findspots of the inscriptions of Indra's son Dantidurga show that the family belonged to the Aurangabad district. It is doubtful if Khetaka refers to any place-name at all. Probably Khetaka means 'a shield'.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

—*IA (Third Series)* Vol. I No. 1, January 1964, pp. 7-12



**Mirashi, V. V.**

WERE *DRAMMA* COINS ISSUED IN GOLD ?

The word *dramma* is a Sanskritised form of the Greek word *drachma*. The term *dramma* is not noticed in early Sanskrit literature or inscriptions.

The earliest epigraphic reference to it is found in the Kānherī cave inscription of Pullaśakti (dated Śaka 765) which belongs to the reign of the Rāṣṭrakūṭa emperor Amoghavarṣa I. According to Kielhorn, the last line of this inscription records a gift of *kāñcana drammas*. On the basis of this, several scholars have thought that gold *drammas* were current in ancient India, but the author of the present article disputes this view.

Mediæval inscriptions have used different terms to denote gold and silver coins. The author quotes examples from some inscriptions to show that the gold coins were known as *suvarṇa* or *gadyāṇaka* and the silver coins were called *drammas*. He corrects Kielhorn's reading of the Kānherī inscriptions and shows that the inscription has no such word as *kāñcana* before *dramma*. This disposes off the wrong notion held by the scholars for a long time that *drammas* were also coined in gold.

—*JNSI* Vol. XXV Pt. 2, 1963, pp. 238-40

**Mitra, Debala**

INSCRIPTION FROM WARI, ŚAKA 1467

The inscription was found near a mound by the side of a large tank called Ratangāḍā at Wari in the Malda district. The characters of the record are Bengali and resemble those in the epigraphs and manuscripts of the 15th or 16th century found in Bengal and Assam. The language of the inscription is Sanskrit. The inscription is dated in the Śaka year 1467 (1545-46 A.D.). The object of the inscription is to record the construction of a temple with the image of Viṣṇu in the centre, surrounded by Sūrya, Gaṇeśa, Pārvaṭī and Viśvanātha. This structure of *pañcāyatana* indicates the attempt of synthesis between the rival Brāhmanical creeds after the conquest of Muslim rulers. The instinct of self-preservation appears to have prompted the votaries of the different Brāhmanical deities to combine before a common foe who had no respect for their faiths.

—*EI* Vol. XXXV Pt. 4, October 1963, pp. 179-82

**Sircar, D. C.**

COPPER-PLATE GRANTS FROM BIHAR

### 1. Grant of Jivagupta

The copper-plate, edited here, was secured from Katra in the Muzaffarpur district of Northern Bihar. The characters belong to the Siddhamātrkā alphabet of the 7th or 8th century A.D. The palaeography of the



epigraph is quite interesting and it indicates that the epigraph belongs to the first half of the 8th century. The language of the inscription is Sanskrit.

The main problem, raised by the inscription, is the identity of king Jivagupta, his father Rāmagupta and probably also his grandfather, whose name might have been Jivagupta. Another problem is that the dynasty to which the kings belonged. Nothing can be said on the subject until further evidence.

## 2. Two grants of Sauryāditya

These grants were secured from some locality under the Bagaha Police station in the Champaran district of North Bihar. Both the charters were issued by a king named Sauryāditya. One of these is dated Vikrama 1077 (1020 A.D.). The characters of this record are in the Nāgarī of about the 11th century. The other grant is dated Vikrama 1083 (1026 A.D.). The most important feature in this record is the absence of the donee's name. The endorsement at the end suggests that the present plate was merely kept in the record office of the king as a sample draft for being consulted by the scribes to prepare similar documents. The geographical places—Yamañiūṇḍa-grāma, Dvicitvārīmśatikā-viṣaya and Dardacaṇḍikā-maṇḍala—mentioned in the record cannot be located.

## 3. Grant of Bhulla, Vikrama 1381

The plate was secured from the village of Bagen of the Shahabad district of Bihar. The characters of the record are in Nāgarī of about 14th century A.D. The language of the record is Sanskrit. The date recorded is 1324 A.D. The donor is the king Bhulladeva described as the ruler of Vihiāpurī and as the receiver of favours from the Khaliphā Mahamanda-shāhi.

—*EI* Vol. XXXV Pt. 3, July 1963, pp. 125-44

**Sirkar, D. C.**

## DEVALI PLATES OF GOVINDA, VALABHI 500

The set of three copper plates was in the possession of a cultivator of the village of Devali and is now at Gāndhi Smṛti, Bhavanagar. The characters of this set of three inscriptions belong to the West Indian variety of the Telugu-Kannaḍa alphabet. The language of the inscription is Sanskrit. The date of the record is quoted as the Vālabhīya year 500 (818-19 A.D.) and the occasion of the grant stated to have been a solar eclipse (31-12-818 A.D. or 26-6-819 A.D.). The charter was issued by Gōvindarāja while staying at Pālittāṇaka in favour of a Brahmin.

The most interesting feature is its date in the Vālabhī Samvat 500. The earliest Vālabhī era record so far known is the Una plate of



Valabhī-Saṁvat 574. The present epigraph pushes back the use of the name Valabhī in association with the era in question by no less than 74 years. It also indicates that the Rāshtrakūṭa chiefs Karka and his younger brother Gōvinda must have been ruling over different parts of Gujarat contemporaneously.

—*EI* Vol. XXXV Pt. 6, April 1964, pp. 269-80

Sircar, D. C.

### EPIGRAPHIC NOTES

#### 17. Meaning of Upagata, etc.

The words *upagata*, *samupagata* or *samupagāta* found in different versions of Minor Rock Edict I of Aśoka and in the grants of the Pālas and Senās of Eastern India mean the same thing as *sambadhyamānaka*, *yathā-kāla-bhāvin* and *yathā-kāl-ādhyāsin*.

#### 18. Haṁyamana-Haṇjamana-Haṇjamāna-Paṇcavanna-Aṇjuvannam

The word Haṁyamana or Haṇjamana also occurs in some of the records of the ruling families of Kannaḍa origin which flourished in the Northern Koṅkaṇ. The difficulty is that, if it is the name of a place in Northern Koṅkaṇ but cannot be identified with Sañjān, we do not have any other geographical name with a similar sound in the area in question and cannot explain why this place-name should be specially mentioned in a few records of the Kannaḍiga ruling families of the Northern Koṅkaṇ. This suggests that *haṁyamana-haṇjamana* may be a word of Kannaḍa or South Indian origin, and in that case, it would scarcely indicate a Parsee colony, which is not known to have existed in the areas where the Dravidian languages are spoken. From a couple of Kannaḍa epigraphs we may gather that *haṁyamana-haṇjamana-haṇjamāna* should be understood in the sense of Kannaḍa *pañca-vaṇṇa* of the lexicons, the same as Tamil *aṇju-vaṇṇam* (Sanskrit *pañcavarṇa*), understood in the sense of the five artisan classes.

—*EI* Vol. XXXV Pt. 6, April 1964, pp. 287-92

Sircar, D. C.

### FORGERY OF EPIGRAPHIC RECORDS

The Brāhmaṇas of the village of Suvarṇahala secured a forged charter in respect of two villages, according to the Taracandi rock inscription. The said grant has been recently traced in possession of a Brāhmaṇa family of Sunahar near Sasaram.

Certain recent forgeries of Hindu records are known to us, though they were fabricated with a different purpose.



Sometime ago, the author examined a Kharoṣṭhī inscription incised on a stone bowl, which had been acquired from a dealer in antiquities by the Bharat Kala Bhavan attached to the Hindu University, Vārāṇasī.

A similar commercial motive was also responsible for the forgery of this Rummindei pillar inscription of Aśoka. A copy of this inscription was found at Kapileśwara near Bhubaneswar, which encouraged uncritical writers to claim Orissa as the birth place of the Buddha.

In June 1963, the Prince of Wales Museum at Bombay secured a stone bowl containing Kharoṣṭhī writing which is a copy of lines 2-5 of the Shahbazgarhi version of Rock Edict VII of Aśoka, and appears to be a forgery.

—CUAHS (*Seventh Reunion*), 1964, pp. 19-21

Sircar, D. C.

#### MORE BRĀHMĪ INSCRIPTIONS

##### 1. Three Barhut Inscriptions in the Bhārat Kalā Bhavan, Vārāṇasī

The characters of the epigraphs are early Brāhmī of about the 2nd century B. C. The language is Prākṛit. The texts of these three inscriptions are already known to us from the works of Cunningham, Lüders, Barua and Sinha.

##### 2. Durā Inscription of the time of Kaṇiṣka, Year 16

This small inscription is incised on a pillar discovered in the village of Durā, Agra district, U. P. The characters belong to the Brāhmī alphabet of the middle stage. The language is an admixture of Sanskrit and Prākṛit. The date is 94-95 A. D. It records a gift of a house by a lady in favour of a community, the name of which cannot be read.

##### 3. Gondal Fragmentary Inscription of the time of Rudrasena [III], (Śaka) 272

This inscription is engraved on a stone slab, discovered at Gondal, in Kathiawar. The characters belong to the Brāhmī alphabet of the middle stage. The language is an admixture of Sanskrit and Prākṛit. The present inscription is the only epigraphic record of the time of Śaka Rudrasena III so far known.

—EI Vol. XXXV Pt. 4, October 1963, pp. 189-92

Sircar, D. C.

#### NOTE ON INSCRIPTION OF NṚPAMITRA

Dinna, mentioned in the Mathurā fragmentary inscription of king Nṛpamitra was a famous sculptor of the Mathurā school, who flourished about the 5th century A. D. Dinna is also mentioned in the other records from Mathurā and Kasiā. Thus he was not a poet at king Nṛpamitra's court at Mathurā, but was a master-sculptor of the Mathurā school.



Sircar, D. C.

## NOTE ON INSCRIPTION FROM WARI

The second verse of the inscription from Wari refers to the great height of the temple. The damaged stone sculpture referred to by D. Mitra in her article contains an epigraph, whose characters belong to the transitional stage when Gaudī was developing out of Siddhamātṛkā. On palæographical grounds, the inscription may be assigned to a date before the close of the 10th century. The object of the record is to record the construction of an image of the goddess Sarasvatī. Here is the unique instance of the eight-armed Sarasvatī even though such a conception of the deity is sometimes met with in Purāṇic literature.

—*EI* Vol. XXXV Pt. 4, October 1963, pp. 183-84

Sircar, D. C.

## NOTE ON MALLEŚVARAM INSCRIPTION OF TRAILOKYA-MALLA

On the basis of some Coḷa inscriptions, the Pamulavaka plates, the Telugu Academy plates of Śaktivarman II, the Ryali copper-plate grants of Vijayāditya VII, the copper-plate grants of the sons of Kulottuṅga I and the eulogistic poetical work *Kaliṅgattupparaṇi* it can be shown that it is impossible to believe that Mahārājādhirāja Rājaparamēśvara Paramabhāṭṭāraka Vijayāditya VII of Veṅgī is identical with his nāmesake who was a subordinate chief and is mentioned in the records of the reign of Western Cālukya Someśvara.

—*EI* Vol. XXXV Pt. 6, April 1964, pp. 261-68

Sircar, D. C.

## PENUGONḌA PLATES OF HASTIVARMAN

The five plates were discovered at the village of Penugonḍa in the West Godāvārī district, Andhra Pradesh. The palæography resembles that of such records of about the middle of the 4th century A.D. The language is Prākṛit, Sanskrit and an admixture of the both. The date is uncertain. The record refers to the Mahārāja Hastivarman. Possibly this Hastivarman is one of the two known Hastivarmans of the Śālaṅkāyana family, viz., (1) Hastivarman I, who was probably a contemporary of the Gupta emperor Samudragupta (c. 340-76 A.D.) and flourished about the middle of the 4th century A.D. and (2) Hastivarman II, who was a son of Nandivarman I and the grandson of Hastivarman I. On the ground of its language it is better to identify our Hastivarman with Śālaṅkāyana Hastivarman II.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

—*EI* Vol. XXXV Pt. 3, July 1963, pp. 145-50



Sircar, D. C.

### SILVER COIN OF VĀSIṢṬHĪ-PUTRA ŚĀTAKARṆĪ

The legend on the two silver coins of the Śātavāhana king Vāsiṣṭhī-putra Śātakarṇi is not so far satisfactorily read and interpreted. The reverse of the coin exhibits a number of symbols and circular legend in Southern Brāhmī characters along the border. This is not a different legend as understood by some, but is the translation into Dravidian Prākṛit of the Sanskritic Prākṛit legend on the obverse of the coin. That the phonology and vocabulary of Telugu were much nearer Tamil in the second century A.D. seems also to be clear from the occurrence of the two words in the Prākṛit legend on the coin. The important palæographical feature is a dot-*puḷḷi*-placed to the right of the consonant which shows that such a practice was known in second century A. D. and it was used in writing other languages of the Dravidian group, such as early Telugu. The show of the Dravidianism only on the Śaka-type coinage of the Śātavāhanas is, however, difficult to explain without further light on the subject.

—*EI* Vol. XXXV Pt. 6, April 1964, pp. 247-52

Sircar, D. C.

### SOME GAHAḌAVĀLA GRANTS

The eight Gahaḍavāla grants discussed herein are, at present, in the State Museum, U. P. These copper-plate grants of the Gahaḍavāla kings begin with some stanzas describing the rulers of the family from Yaśovigraha, its founder, to the donor of a particular charter. This is followed by the introduction of the donor, in a passage in prose, as *Vijayin* and as the successor of his ancestors beginning from Candra who was the first imperial ruler of the family.

The first grant, dated Vikrama 1196 (1139 A.D.), describes the grant of a village called Vasevā-grāma situated in the pattalā of Asamaka by the king Govindacandra to a Brāhmaṇa. The second grant dated Vikrama 1217 (1161 A.D.) records the grant of a village made by the king Vijayacandra. The third grant dated Vikrama 1232 (1175 A. D.) mentions the grant of a village by the king Jayachandra on the occasion of the *Jātot-sava* of *Mahārājaputra* Hariścandra. This reminds us of two other grants made by the same king on the occasion of the *jāta-karman* and *nāmakaraṇa* of the same Hariścandra. The fourth grant dated Vikrama 1232 (1175 A.D.) records the grant of a village Avālu-grāma by the king Jayachandra. The record indicates that it is not impossible that the donee Ravidhara presented three amulets to the newly born prince and received the village from the king in return. The fifth grant dated Vikrama 1233 (1177 A.D.) describes the grant of a village Khavaḍayīgrāma by the king Jayachandra. The remaining six grants record the gifts of villages by the king Jayachandra.



Sircar, D. C.

## SPURIOUS GRANT OF GAHAḌAVĀLA VIJAYACANDRA, VIKRAMA 1223

This forged grant issued in the name of the Gahaḍavāla king Vijayacandra to the Brāhmaṇas of Suvarṇahala was discovered from the house of an inhabitant of Sūnahar. In respect of palæography, language and style, the inscription closely resembles other Gahaḍavāla charters. The engraver of this inscription appears to have had little education as the *akṣaras* in many cases are inaccurate. The date recorded is 1166 A. D. The grant purports to have been made in favour of the Brāhmaṇas of Svarṇahala. The Brāhmaṇas were soon exposed and Pratāpabhavala declared it to be spurious in April 1169 A. D.

—*EI* Vol. XXXV Pt. 4, October 1963, pp. 153-58

Sircar, D. C.

## THREE PĀLA INSCRIPTIONS

(1) The Gayā Inscription of the time of Nārāyaṇa-pāla, year 7, is found on a stone-slab of the wall of the Mahādeva shrine in the compound of the Viṣṇupāda temple at Gayā in Bihar. The language of the record is Sāṅskṛit and the recorded date falls somewhere about the seventh decade of the 9th century A. D. The record, which is an eulogy, refers to Bhaṭṭa Vāmadeva, his son Sīhadeva and grandson Bappadeva. Then is introduced Bhānudeva, who dedicated a house at Gayā for housing ascetics.

(2) Nimdighi Inscription is recorded in Sanskrit on a stone-slab. It appears that the engraving of the record was entrusted to one who could not follow the draft before him and, therefore, shaped the letters as he thought he saw them. On palæographical grounds this inscription has been assigned to the time of Gopāla III of the Pāla dynasty of Bengal and Bihar. It mentions the Pāla king Gopāla III as having died, while fighting some enemies near about the findspot of the record. This fact is also supported by Sandhyākaranandin's *Rāmacarita*, IV. 12.

(3) Gayā Inscription mentioning Govindapāla, Vikrama 1232, is found on a stone-slab embedded in the wall of a small shrine close to the Gadādhara temple below the courtyard of the Viṣṇupāda temple at Gayā in Bihar. It quotes Vikrama 1232 as corresponding to year 14 of the *gata-rājya* of Govindapāla. It is interesting to note that the reign of Govindapāla was referred to when he had actually been ousted by the Gahaḍavālas. Probably, the people of the Gayā region had a strong hatred for the Gahaḍavālas as a result of persecution.



Sircar, D. C.

### THREE PARAMĀRA INSCRIPTIONS

#### 1. Bhojpur Fragmentary Inscription of the time of Bhoja I

The inscription is engraved on the pedestal of a colossal image of a Jain Tirthaṅkara in the old Jain temple at Bhojpur, Madhya Pradesh. The characters are Nāgarī of about the 11th century A.D. The language is Sanskrit. The extant part of the second does not bear any date. But it can be referred to a date about the middle of the 11th century A. D. The inscription is fragmentary. The importance of this inscription lies in the fact that it associates Paramāra Bhoja I with Bhojpur or Bhojapura.

#### 2. Bhojpur Inscription of the time of Naravarman, Vikrama 1157

This small inscription is engraved on the pedestal of an image of the Jain Tirthaṅkara Pārśvanātha installed in the Jain temple at the village of Bhojpur. The characters of the inscription are Nāgarī of the 11th or 12th century. Its language is Sanskrit. It bears the date Vikrama 1157 (1100-01 A.D.). It is stated that the two Jaina images were installed by a person named Chillāṇa.

#### 3. Bhilsā Inscription of the time of Jayasimha, Vikrama 1320

This small inscription engraved on a stone-slab was copied in the Archæological Museum at Bhilsā. The characters are Nāgarī of about the 13th century. The language is corrupt Sanskrit. It bears the date Vikrama 1320 (1263 A.D.). The object is to record the pious deed performed by a lady. It speaks of the reign of Jayasimha as well as of Bhailasvāmedevapura (*i.e.*, modern Bhilsā) where the pious act was performed. The present inscription shows that Bhilsā continued to be under the Paramāra kings for several decades after its reconquest by Devapāla.

—*EI* Vol. XXXV Pt. 4, October 1963, pp. 185-88

Sircar, D. C.

### TWO EASTERN GAṄGA INSCRIPTIONS

#### 1. Khilor Inscription of Anantavarman (Kāmārṇava), Śaka 1075

The inscription, edited here, is engraved on the door-jamb of the Śiva temple at Khilor near the Delang railway station in the Puri district of Orissa. The characters belong to the Gaudīya alphabet. The language is Sanskrit. The date recorded is irregular. It records the installation of an *akhaṇḍa-dīpa* in the Śiva temple at Khilor.

#### 2. Bhubaneswar Inscription of Rājārāja II, Śaka 1094, (Anka) year 4

The inscription, edited here, is engraved on the east wall inside the third entrance of the Līṅgarāja temple at Bhubaneswar. The characters belong to the Gaudīya alphabet, but exhibit in some cases the development of early Oriya characteristics. The language is an admixture of Sanskrit and



Oriya. The date of the inscription, as recorded here, is the Śaka year 1094, and corresponds to year 4 of king Rājarājadeva's reign, Dhanuḥ-Kṛṣṇa 4, Monday. The object of the epigraph is to record the installation of a perpetual lamp for the god Kṛttivāsa, i.e., Śiva. Ācopadā-grāma, mentioned in the record, cannot be located.

—*EI* Vol. XXXV Pt. 3, July 1963, pp. 115-20

**Sircar, D. C.**

## TWO INSCRIPTIONS OF DURGARĀJA

(1) Puṣkara Inscription of Vikrama 982 and 994 is a stone inscription in Sanskrit, now preserved in the Rajputana Museum, Ajmer. The record of Vikrama 982 relates to a grant of some land to the God Viṣṇu of Puṣkara and that of Vikrama 994 relates to its ratification by the landlord.

(2) Thanwala Inscription of the time of Siṃharāja, Vikrama, 1013 is engraved on a pillar inside the Śiva temple at Thanwala. The language is Sanskrit. There is, however, some influence of the local dialect on the language and orthography of the epigraph. It records a grant of some land by Durgarāja in favour of the deity Rannādityadeva.

—*EI* Vol. XXXV Pt. 5, January 1964, pp. 239-46

**Sircar, D. C. and Bhattacharya, G.**

## FRAGMENTARY RĀṢṬRAKŪṬA INSCRIPTION FROM KANDHĀR

The inscribed stone slab, edited here, was discovered near an old well called the 'Khās Bāg well' in a locality called Bahādurpur, nearly a mile from the present town of Kandhār (also spelt as Qandhār and Kandahār) in the Nander district, formerly in Hyderabad State, but now in Maharashtra. The record is fragmentary and contains three fragments of what was originally a big pillar inscription. The characters belong to the North Indian alphabet of the 10th century A.D. The language is Sanskrit. The extant parts of the inscription bear no date. But, on the grounds of palaeography and the fact that the introductory stanzas are also found in the Deolī, Kolhāpur and Karhād plates, the inscription may be referred to the reign of the Rāṣṭrakūṭa king Kṛṣṇa III (939-67 A.D.), probably to its later part.

The importance of the epigraph lies in the fact that it helps us in locating the city of Kandhārapura sometimes mentioned in connection with Rāṣṭrakūṭa Kṛṣṇa III. The present Kandhār is the same as Kandhārapura, which was most probably a secondary capital of Kṛṣṇa III. The city may have been built by and named after an earlier Kṛṣṇa (Kandhāra) of the Rāṣṭrakūṭa family, probably Kṛṣṇa II.

The record refers to a college of the Brāhmanas of the bank of the Nāndī dominating the Godāvarī valley. The name of modern Nāndēd is



derived from that of Nāndīkaṭa through the intermediate Prākṛit form Nāndīaḍa. The author is of the opinion that the Nāndī originally joined the Godāvarī near Nānded. If this was the case, the course of the Nāndī has been changed considerably, since Nāndīkaṭa was found at least in the first half of the 4th century A.D.

—*EI* Vol. XXXV Pt. 3, July 1963, pp. 105-14

**Sircar, D. C. and Bhattacharya, G.**

## TWO INSCRIPTIONS FROM NĀNDED DISTRICT

Both the epigraphs come from the Nānded district, Bombay State.

### 1. Hottal Inscription of the time of Cālukya Someśvara

The inscription was discovered on a rectangular stone pillar lying near a dilapidated temple at Hoṭṭal. The characters are Nāgarī of the 11th or 12th century A. D. The language is Sanskrit. The inscription is undated. It mentions the later Cālukya king Someśvara as ruling at Kalyāṇa. Possibly the king, mentioned in the record, is Someśvara I or Someśvara II. Thus the inscription may be assigned to the later half of the 11th century A. D. It reveals for the first time the existence of a 'Fire-Family' ruling in the 11th century A.D. in the Nānded region apparently forming part of the dominions of the Cālukyas of Kalyāṇa.

### 2. Fragmentary Inscription from Ardhāpur

The inscription edited here is engraved on a broken stone slab lying in a house at Ardhāpur in the Nānded district. The characters belong to the southern Nāgarī alphabet of the 12th or 13th century A. D. Its language is Sanskrit. Since the lower part of the inscription is broken, its object cannot be definitely determined. Probably it records the donations of one of the Raṭṭa chiefs in favour of the Śiva temple at Ardhāpur. For the first time this inscription introduces a hitherto unknown Raṭṭa or Rāṣṭrakūṭa family ruling over the area around Ardhāpur.

—*EI* Vol. XXXV Pt. 4, October 1963, pp. 159-70

**Sircar, D. C. and Subrahmanyam, V. S.**

## INSCRIPTIONS FROM MAIHAR

The two inscriptions, published here, were copied at Maihar, headquarters of the former state, which now forms a tahsil of the Satna district of Madhya Pradesh. One of these, called 'A', is engraved on the pedestal of the goddess Śāradādevī, while the other called 'B' is incised on a slab of stone lying in the temple. The characters of both the records belong to the early Nāgarī alphabet of the 10th century A.D. On the palaeographical grounds, the records may be assigned to a date about the middle



of the 10th century A.D. The language is Sanskrit. Both the records refer to Dāmodara's family and his career on the earth.\* It refers to an unknown work of a little known poet named Sāmbaśambhu. If Vajradatta, mentioned in the record, is identical with the author of the *Lokeśvarastava*, it offers one of the rare instances of the mention of an earlier poet in an epigraphic record. The record also indicates the popularity of the works of Bāṇabhaṭṭa.

—*EI* Vol. XXXV Pt. 4, October 1963, pp. 171-78

**Sircar, D. C. and Sundaram, J.**

AMRELI MUSEUM PLATES OF DHRUVASENA II BĀLĀDITYA, YEAR 323

Of the two plates, one now lies in the museum at Amreli, and the second one is in the possession of the Range Officer, Sarasiyā. The first charter was issued from Valabhī by king Dhruvasena (II) Bālāditya and records a gift of land. This record provides us with a date in the Gupta-Valabhī year 323 for Maitraka Dhruvasena II Bālāditya.

The second plate was issued by king Śīlāditya III in the Gupta-Valabhī year 368 (586 A. D.). It pushes back the earlier limit of the reign of Śīlāditya III by about four years from 691 A. D. to 686 A. D. It also records a gift.

—*EI* Vol. XXXV Pt. 6, April 1964, pp. 281-86

**Sharma, Dasharatha**

CANDELLA COINS DESCRIBED IN PHERU'S *DRĀVYAPARĪKṢĀ*

The book *Dravyaparīkṣā*, written by Thakkura Pheru, the well-known mint-master of the Khaljī kings, contains a good deal of information about the Candella coins. In this work is found an account of the Candella coinage up to the region of king Bhojavarman. It introduces the name of a new king Hīrāvarman. The details of various coins in silver and copper, along with their weights, are given in the book. The coins of Mahobā were prepared from an alloy of gold, silver and copper, and each of the coins of the Candella kings, Viravarman, Hīrāvarman and Trailokyavarman, weighed  $4\frac{1}{2}$  māśās. Their value was not the same on account of the varying amounts of the metals in them.

—*JNSI* Vol. XXV Pt. 2, 1963, pp. 247-48

**Tripathi, R. R.**

SOME RARE COPPER COINS

The paper describes eight copper coins in the private collection of Shri Janeshwar Das of Allahabad.

The first coin is an uninscribed cast from Kauśāmbī. The author thinks that it is of a new variety, as the groups of symbols on the obverse are not found on the other Kauśāmbī cast coins so far known.



The second coin from Ahicchatra is of Pāñcāla king Bhānumitra. It shows a human figure on the obverse, replacing the Pāñcāla symbols.

The third coin is of Śeṣadatta from Kauśāmbī. So far eight coins of this Mathurā ruler were known. This new coin is the ninth one.

The fourth, according to the author, is an unidentified cast coin from Kauśāmbī of a new type.

The fifth coin bears the name *Varuṇasa*. According to the writer, this coin differs from the coins of Varuṇamitra known from Kauśāmbī in large numbers.

The sixth coin is of *Sa(?)pamita*. He cannot be Sarpamitra, as no coin of his has come to light. Thus this coin may be attributed to a new ruler of Kauśāmbī.

The seventh coin belongs to Varuṇamitra of Ahicchatra. Only three coins of this king were known so far. This coin, according to the author, is the best preserved coin of this king.

On the eighth coin from Kauśāmbī, the author reads the Brāhmī legend *Pa ?* or *(Ha)gavamasa*. But the legend is uncertain. One thing, however, is certain that this coin was issued by a ruler of Kauśāmbī who was not so far known.

—JNSI Vol. XXV Pt. 2, 1963, pp. 240-43



## V GEOGRAPHY

Chakladar, H. C.

### GEOGRAPHY OF KĀLIDĀSA

Besides the *Devas*, *Gandharvas*, *Kinnaras* and similar mythical beings, Kālidāsa speaks specially of two classes of human beings, viz., the *Kirātas* and the *Utsavaśāṅketas* in the Himālayas. The *Kirātas* are mentioned by Kālidāsa as a hunting tribe going in pursuit of deer and other animals, and the *Utsavaśāṅketas* as mountain tribe, organized into several republican communities.

Kālidāsa places the scene of his greatest drama in the slopes of the Himālayas. The hermitage of Kaṇva, where king Duṣyanta met Śakuntalā, was situated on the bank of the Mālinī. We get some details about the situation of the hermitage from the south Indian recension of the *Mahābhārata*. We read there that Duṣyanta met Śakuntalā at the distance of two *yojanas* from his city Hastināpura. Besides, Kālidāsa mentions Kanakhala as the place near which the Ganges debouches into the plains, where he instructs his cloud-messenger to enter the Himālayas.

Kālidāsa has given the names of most of the important countries of his time and has described some characteristic features of each one of them. We must admit that almost the whole of the map of India with its broad features can be drawn from the particulars he has furnished. The following countries, people and places are identified by the author in the present article :

*Uttara-kosala*, *Sāketa*, *Kuśāvati*, *Śarāvati*, *Śūrāvati*, *Śūrasena*, *Mathurā*, *Vālmiki's hermitage*, *Pratiṣṭhāna*, *Kāśī*, *Videha*, *Magadha*, *Aṅga*, *Suhma*, *Kaliṅga*, *Pāṇḍya*, *Malaya*, *Kerala*, *Aparānta*, *Anūpa*, *Pārasikas*, Greeks or *Yavanas*, *Hūṇas*, *Kāmbojas*, *Kāmarūpa*, *Mālava-Avantī* and *Daśārṇa*.

The author has also traced the route of the cloud-messenger.

—IS Vol. IV No. 4, July-September 1963, pp. 411-57

Karim, A.

### SAMANDAR OF THE ARAB GEOGRAPHERS

The author is of the opinion that Samandar should be identified with Jalandhar which was probably the original name of Chittagong.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar  
—JASP Vol. VIII No. 2, December 1963, pp. 13-24



**Sankalia, H. D.**  
**MĀHIṢMATĪ AND MAHESHWAR**

The author has shown that Māhiṣmatī is identical with Maheshwar in the Nimad district on the northern bank of the river Narmadā, exactly opposite the hamlet of Navdatoli, an archæological site of great interest. He traces the references to Māhiṣmatī in various branches of literature and epigraphy.

—*JIH* Vol. XLI Pt. 3, December 1963, pp. 631-48

**Tripathi, Maya Prasad**  
**GENERAL AND REGIONAL GEOGRAPHY IN ANCIENT INDIA**

The Vedic Saṁhitās contain many names of countries still unidentified. *Rūma*, *Rūsama*, *Śyāvaka* and *Kṛpa* in the *Sāmaveda* refer to the Tartars, Tamilians, Burmese and Chinese. Divisions of the country mentioned in the types of roads in the *Atharvaveda*, the five geographical divisions of the country mentioned in the *Aittareya Brāhmaṇa* and the legend of Angiras in the *Śatapatha Brāhmaṇa* are important from the geographical point of view.

The *Rāmāyaṇa* and the *Mahābhārata* contain valuable geographical information. Pāṇini was acquainted with the concept of *Bhuvanakośa*. He knew systematic development of forests, etc., river navigation, mining, several types of routes and roads and patterns of population settlement.

Kauṭilya's *Arthaśāstra* describes a developed polity comprising all aspects of social, political and economic life.

The Purāṇas devoted several chapters to the description of *Bhuvanakośa*. They are not unanimous in naming the country as Bhāratavarṣa. The general geography, given in the Purāṇas, is a medley of both accurate and legendary facts. The Purāṇic Bhāratavarṣa consisted of nine divisions. All of them were adjacent and compact areas and the whole region was colonised or inhabited by people from India proper.

The Purāṇic descriptions have quite accurately mentioned the mountains, rivers and their sources. Miscellaneous geographical facts such as types of lands and grains and commercial products such as lac and rubber are noticed. The concept of urban geography is found in several Purāṇas. The exploration and colonisation of new areas were vigorously pursued in the realm of international trade relationship. This is based on external evidences of foreign sources. On the internal testimony of the Purāṇas, Wilford has tried to show the vast migration and colonisation of Indians in the west from Madagascar and Egypt right up to British Isles and



Iceland. This must have necessitated the requisite oceanic and land exploration.

Astronomical works like the *Bṛhatsamhitā* contain geographical, economic, geological and commercial facts. Architectural treatises like the *Mānasāra*, *Mayamatam*, *Aparājitaṭṭhā* and *Samarāṅgaṇasūtradhāra* furnish details on places, roads, types of towns, etc. The five treatises on geography proper, written in India, such as the *Vikramapratiśāyavasthā*, *Muñjapratiśāyavasthā*, *Bhojapratiśāyavasthā*, *Bhuvanasāgara* and *Vikramasāgara* appear to have been on general and regional geography.

Kālidāsa's reference to Pārasīka among the conquests of Raghu and the identification of Vanāyu with Arabia are well-known. Kalhaṇa's mention of flood control to regulate the water of the Jhelum is also remarkable. The *Tantrāloka* has a chapter on *Deśādhvaprakāśana* and is based on the Purāṇas.

Works on Indian medicine like *Suśruta-samhitā* furnish information on medico-geography, human geography and industrial and economic geography. Treatises on gems and minerology are also important from this point of view.

The author holds that :

1. By the 3rd or 4th century B. C. the Indians were acquainted with the Mediterranean region, North-East Africa and some portion of the Pacific and Siberia in the north.
2. Colonisation followed trade. Buddhist missionaries should have contributed much to the success of these enterprises.
3. The Indians never fought shy of travelling in unknown foreign lands.

—*VBQ* Vol. XXVIII No. 3, 1962-63, pp. 248-78;  
No. 4, 1963-64, pp. 357-92



## VI HISTORY

Agrawala, V. S.

### THE KAMBOJA JANAPADA

The author reiterates his identification of Kamboja with the Galcha-speaking region of the Pāmīrs and offers some new arguments in support of his view.

The ancient *Bhuvanakośa* regards the Vaṅṣu (Oxus) as the northernmost limit of Bhāratavarṣa. In the western area of the Oxus is situated Bactria where Kālidāsa has laid the scene of the defeat of the Hūnas by Raghu. It is in the eastern region of the Oxus that the Kambojas submitted to Raghu. Then Kālidāsa says that Raghu's cavalry ascended the passes of the Himālayas. If Kamboja were to be placed in the Kandahār region, the route of making an ascent on the Himālayas becomes rather an impracticable proposition.

Both Bālhika and Kamboja are included in the lists of the *janapadas* of Bhāratavarṣa. Bactria is situated in the western area of the Oxus. If Kamboja is placed somewhere in south Afghanistan, the eastern area of the Oxus would remain unaccounted.

Both Kālidāsa and the Meharauli Pillar Inscription seem to describe the *caturanta-wijaya* of Candragupta Vikramāditya. The *Matsya-purāṇa* (Ch. 144) also refers to Candragupta Vikramāditya under the veiled name of Pramati, who is said to have been an incarnation of Viṣṇu, to have brought under his control the seven divisions of India and to have ruled far thirty-two years.

—*Pur.* Vol. VI No. 1, January 1964, pp. 221-29

Ahir, D. C.

### WHY DID THE MAURYAN EMPIRE DISINTEGRATE ?

The root cause of the downfall of the Mauryan empire was neither Aśoka's doctrine of *Ahimsā*, impairing military efficiency, nor his squandering away of the public money. Aśoka's rule was militarily quite powerful and people along the borders of his empire were aware of the vast resources of his empire and feared him. He was such a cautious monarch that the only concession he allowed to the residents of the village of Lumbinī, where the Buddha was born, was to reduce the land tax.

The downfall of the Mauryan Empire was hastened by the rising forces, both internal and external, which could not be checked in time by the



incompetent successors of Aśoka. It seems that none of Aśoka's sons or grandsons was capable enough to manage such a vast empire. The murder of Brhadratha by Puṣyamitra was a political revolution, as great as the French Revolution, if not greater. The Brāhmaṇas were not happy with the policies of Aśoka and his successors and were feeling sore about the Buddhist rule.

Immediately after the uprising, Puṣyamitra revived the customs prohibited by the Buddhists, and the *Manusmṛti* propounded a philosophic justification for those customs.

—*MBo.* Vol. 72 No. 1, January 1964, pp. 5-8

**Ahmad, Nisar**

**DOES MUJMALU-T-TAWĀRĪKH SPEAK ABOUT RĀMAGUPTA'S EPISODE ?**

Hasan Ali narrates the story of Rawwāl and Barkamārīs in his *Mujmalu-t-tawārīkh*. Altekar and others are of the opinion that the story refers to Rāmagupta. That story supplies us a list of Rawwāl's predecessors as Kafand, Ayand and Rāsal.

Altekar's view presupposes the identification of Rawwāl with Rāmagupta, of Barkamārīs with Candragupta, of Ayand with Candragupta I, of Rāsal with Samudragupta and of Kafand with Ghaṭotkaca.

The author argues that these identifications would lead to absurd conclusions and create a havoc in Indian History. We will have to be sure that the Guptas ruled from the 4th century B. C. onwards, that Candragupta I had a very big kingdom to be divided into many parts, that Samudragupta was expelled from his kingdom and that Ghaṭotkaca expelled Persians from India.

K. P. Jayaswal, while examining *Mujmalu-t-tawārīkh*, separated the name of Rawwāl and Barkamārīs from that of Kafand and his successors—Ayand and Rāsal. He identified Kafand and Ayand with Kadaphises and Wema Kadaphises of the Kuṣāṇa dynasty, and Rawwāl and Barkamārīs with the Gupta kings Rāmagupta and Candragupta Vikramāditya.

According to the present author, Kafand and his successors may very probably be identified with the Nandas, but there is no doubt in saying that Hasan Ali does not refer to the episode of Rāmagupta or the history of the Kuṣāṇas.

—*JOIB* Vol. XIII No. 1, September 1963, pp. 26-30

**Basham, A. L.**

**SOME REFLECTIONS ON DRAVIDIANS AND ARYANS**

In scientific usage, there is no Dravidian race and no Aryan race. The two terms are used only in linguistic or cultural contexts.



There is no sharp division from the point of view of ethnology between the speakers of Dravidian and Indo-Aryan languages. There are important Dravidian tribal languages like Goṇḍī in Central India. Malto is another Dravidian language spoken by a few thousand tribal people in south-west Bengal. Brahui is spoken in Kelat, but the speakers of this language do not show any Dravidian ethnic features. The use of cerebral consonants is regarded as a distinctive feature of the Dravidian languages, but this is found even in the language of the *R̥gveda*.

Historians have regarded the civilization of Mohenjo-daro and Harappa as Dravidian, but ritual bathing, phallic worship, the Mother Goddess and the sacred bull are not essentially South Indian. The cranial evidence from the Harappan sites does not agree with that of modern South India. We cannot say anything with certainty about the pre-history of the Dravidian speakers. Available evidences suggest that they might have entered India through the north-west long before the Aryans.

Historically the three Tamil kingdoms, *i.e.*, Coḷas, Pāṇḍyas and Keraḷas are mentioned for the first time in Aśokan inscriptions. These inscriptions show that the three kingdoms had already received elements of Aryan culture, whether Hindu or Buddhist. The earliest literature of the Tamils dates perhaps from the 1st or 2nd century A. D.

In later history also, there is no evidence of any great difference between the north and the south; there was no question of an instinctive war between the Dravidians and the Aryans. The feud between the Deccan powers and the Tamils was mainly a feud among the Dravidian speakers themselves, because Kannaḍa was the official language of the Deccan powers. The Rāṣṭrakūṭas invaded the north and the northerners attacked the Deccan. But these were parts of the general pattern of mediaeval Indian warfare and were never looked on as a struggle between the Aryans and the Dravidians.

The Dravidians developed the Aryan culture in their own way. Religious teachers like Śaṅkara have been universally accepted in Northern India as genuine Aryan Brāhmaṇas.

The sharp distinction between North and South is of modern growth and owes much more to 20th century nationalism than to anything in ancient tradition. Vincent Smith was responsible for the myth that India had been happy only when the major part of the sub-continent had been united under a single government of a centralizing and authoritarian type such as that of Candragupta Maurya, Aśoka and Akbar, and that the desire of India for a greater political unity had only been fulfilled in the British Raj. But this proposition is untrue. In the past, Indian thinkers have favoured a wide diversity, political, social and cultural, within the broad framework of the eternal *Ārya-dharma*. Neither the British Raj nor the Congress has come anywhere near fulfilling it.



Thus the moment of separation between North and South has no precedent in the history of India.

—*BITC* Pt. II, 1963, pp. 225-34

**Bhattacharya, Pranati**

WHY IS PUṢYAMITRA CALLED *ANĀRYA* IN THE *HARṢACARITA*?

In the sixth *ucchvāsa* of Bāṇabhaṭṭa's *Harṣacarita*, the general Puṣyamitra is called an *anārya*. According to Bühler, it is to be understood in the sense of 'mean' and according to Cowell and Thomas, 'base-born'. Pāṇini refers to the Śūṅgas as *dvijas*. Thus there is little support for the view of Cowell and Thomas. Bühler's suggestion is preferable. The general is called 'mean', because he killed his own master by an act of treachery.

There are two variant readings *Pratijñādurbala* and *Prajñādurbala* in the passage. Nothing definite can be said as to which of these two readings should be preferred.

—*OH* Vol. XI Pt. 1, January-June 1963, pp. 19-24

**Buddha Prakash**

THE GŪRJARA PRATĪHĀRAS AND THE PANJAB

As a result of the expedition of Mihira Bhoja, eastern Panjab was annexed to the Pratīhāra empire, as we learn from the Pehowa inscription, dated Harṣa era 276-882 A.D. This mastery of the Pratīhāras over the Panjab and probably their expansionist policy towards Kāṅgrā and Kaśmīra brought them into conflict with Kaśmīrī monarch Śaṅkaravarman. Bhoja's son Mahendrapāla (C. 890-910 A.D.) continued to exercise an effective sway over the northern dominions of his father. It appears that he granted fiefs to the three sons of the Tomara chief Jajuka in the Karnal district. We learn from the Khajurāho inscription of the Candella ruler Yaśovarman that Herambāpāla or Mahīpāla invaded the Śāhi kingdom and acquired from him an image of Vaiṣṇu (Viṣṇu), which he had obtained from the king of Kīra (Kangra) and the latter from the lord of Tibet. After the victory of Mahīpāla over the Śāhis, the influence of Pratīhāras, lost during the reign of Bhīma, was re-established in the Indus region. In his *Pracandapāṇḍava*, Rājasekhara refers to the victories of Mahīpāla over Kulūta and Ramaṭha, a people living near Gaznī. Likewise, Āryakṣemiśvara, in the *Bharatavākya* of his *Caṇḍakauśika*, wishes that the glory of Kārtikeya, a name of Mahīpāla, may spread in the northern regions even beyond the ocean of milk, a name of the Caspian Sea.

In the Panjab, the Pratīhāras contended successfully with the Muslim rulers of Multan and held them in check for a fairly long period of time.



But they, inspite of their effective paramountcy over the Panjab, failed to crush the Muslims of Multan and annex their principality to their empire, probably because they did not want to see the sun-image of Multan broken by the Muslims, which they threatened to do in the event of any invasion from a Hindu power. In course of time, when the power of the Pratīhāras declined after Mahīpāla and an Arab Quraishi dynasty, known as the Ghālibis, ruled over Multan from 942 to 976, they began their incursions and encroachments against the territories of the Pratīhāras. Jayapāla, as an associate of the Pratīhāras and acting at their instance, consolidated his hold over the whole of the Panjab and made Bhaṭṭiṇḍā his second capital for the administration of the neighbouring regions. By thus stepping into the shoes of the decadent Pratīhāra empire in the Panjab and assuming the paramount status he provided a strong bulwark to the aggrandisement of the Muslims of Multan. Thereafter the raids of Mahmood destroyed this equilibrium.

—JOIB Vol. XIII No. 3, March 1963, pp. 232-39

**Chattopadhyaya, Sudhakar**

HOME OF THE SĀTAVĀHANAS

On the strength of the coins of Sātavāhana kings, Śātakarṇī and Gautamīputra Śātakarṇī, found at Kondapuram and other places, Khāravēla's mention of Śātakarṇī in connection with an expedition which he sent to 'Musikanagara', the statement in the *Yuga-purāṇa* that Śātakarṇī annexed Kalinga to the Sātavāhana empire and the mention of Sātavāhana king Hāla in the Prākṛit work *Līlāvatī*, the author has tried to revive the old theory that Āndhradeśa was the home of these kings.

From the fact that Khāravēla does not mention any actual fighting between his armies and those of Śātakarṇī, we can clearly see that Khāravēla's army failed to advance against the dominion of the Sātavāhana monarch and diverted its course, proceeded south and threatened Asikanagara. The inscription records two separate operations in the second year of the reign of Khāravēla and proves that Asikanagara was outside the dominion of the Sātavāhanas.

The expression *Śātavarorājā* in the *Yuga-purāṇa* clearly shows that *Śāta* is not a personal name, but the name of a dynasty. But the account of the *Yuga-purāṇa* is highly unhistorical and can be taken into consideration only when corroborated by other evidences. Instead of proving that the coastal Āndhra country was included in the empire of the Sātavāhanas, *Līlāvatī* appears to give just a contrary picture.

The author examines the evidence showing that Āndhradeśa was not the home of the Sātavāhanas. This king was taken long ago by



Sukthankar, who tried to locate the home of these kings in the Bellary district. But it was totally rejected by later scholars, who maintained that Maharashtra was the home of this dynasty. The earliest Sātavāhana epigraphs come from Nāsik and Nānāghāt.

The commentary on *Suttanipāta* describes Aśmaka and Mūlaka as Āndhrarājya and the commentator of the *Arthaśāstra* locates both the *janapadas* in Maharashtra. In the Nānāghāt record, Śātakarṇī I is described as the lord of Dakṣiṇāpatha. If this is correct, Śātakarṇī appears to be the ruler of the Maharashtra region. The *Viṣṇu-purāṇa* names Simuka's dynasty as *Āndhrabhṛtya*. This tallies with the description of Simuka as a servant of Kāṇva-Suśarman. Simuka's immediate predecessors may also have been subordinate rulers. The *Bhāgavata-purāṇa* calls Sātavāhanas both Āndhra and Vṛṣala. Thus the author concludes that the Sātavāhanas of Āndhra were immigrants to the Maharashtra region which in course of time became their adopted home.

—*JIH* Vol. XLI Pt. 3, December 1963, pp. 749-55

**Chaudhari, Narendra Nath Sharma**

ITI HĀSA-PURĀNĀDIṢU DILLĪNAGARASYA PRĀCĪNAM RŪPAM  
(ANCIENT DELHI IN HISTORY, PURĀNAS, ETC.)

This article traces the history of Delhi from the earliest times to the present day on the basis of literary and epigraphic material. In the *Mahābhārata* period, it was known as Indraprastha, Śakraprastha and Khāṇḍavaprastha. According to the *Kālikā-purāṇa* (89.44-46), it came to be known as Khāṇḍavaprastha, as king Sudarśana of the lunar dynasty had established it after destroying the forest. The *Kālikā-purāṇa* further states why it came to be known as Indra or Śakraprastha. Having emerged victorious in the Bhārata war, the Pāṇḍavas shifted their capital to Hastināpura in consequence of which Indraprastha lost much of its importance. On the destruction of the Yādavas and death of Kṛṣṇa, the Pāṇḍavas proceeded on *mahāprasthāna* handing over Hastināpura to their grandson Parikṣita and Indraprastha to Kṛṣṇa's grandson Vajra. From Bijolia Rock Inscription of Someśvara, we learn that in the early mediæval period, the city came to be known as Ḍhillikā, while a stone inscription, preserved in the Pṛthvīrāja Museum, Delhi, informs us that Ḍhillikā was established by the Tomaras and later ruled by the Cāhamānas. According to a legend, the iron pillar at Meharauli was for some reason dug out and then re-established and as it thereafter became loose, it came to be called Ḍhilli. Another legend traces the name to the predominance of a community of the Jats known as Ḍhillon. Owing to the absence of aspirants in Persian alphabet, Ḍhilli was changed to Dilli, which came to be spelt as Delhi in the British period.

—*Pur.* Vol. VI No. 1, January 1964, pp. 174-80



**Choudhary, Radhakrishna**

### AJĀTAŚATRU AND THE LICCHAVIS OF VAISĀLĪ

Magadha was situated on the south bank of the Ganges, while its north bank was under the control of the republicans under the leadership of the Licchavis of Vaiśālī. The main motive of the war between Magadha and Vaiśālī was economic. Magadha wanted to control both the banks of the Ganges. The breach of trust on the part of the Licchavis in connection with the possession of a mine of precious gems and some fragrant material near the port of the Ganges was the cause of the war.

After the death of Kosalan king, Viruddhaka, the republican people of his kingdom threw off allegiance and allied themselves with the Licchavis and fought by their side with the Magadhans. It was with great difficulty that Ajātaśatru could break up the Licchavi confederacy through diplomacy.

After the defeat of the Licchavis, one group of them went to Nepal and the other to Tibet.

—*JOIB* Vol. XIII No. 2, December 1963, pp. 141-48

**Dani, Ahmad Hasan**

### SIBI-A FORGOTTEN PEOPLE OF SIND

Sibi in Baluchistan, Sehwan in Sind and Shorkot or Sibipura in the district of Jhang enclose a triangular tract of land associated with the name of Sibi, a tribe mentioned in the *R̥gveda*, *Mahābhārata*, *Jātakas*, histories of the campaigns of Alexander, etc.

The coins of the Sibis are found in Rajputana near Chittorgarh, which shows that these people migrated to this region along with the Mālavas, following the pressure of them, in the original habitat.

The author has traced the history of this Aryan tribe from the earliest time upto the Christian era.

—*JASP* Vol. IX No. 1, June 1964, pp. 13-17

**Dani, Ahmad Hasan**

### THE CONQUEST OF NUDIYĀ

The details of the conquest of Nudiya as given in the *Tabaqāt-i-Nāsiri* are not satisfactorily refuted by R. D. Banerji. We know from the *Saduktikarṇāmṛta* of Śrīdharadāsa that Lakṣmaṇasena long survived Bakhtyārs'



conquest of Nudiyā. The sacredness of Navadvīpa can be traced only from the time of Caitanya and not earlier. When Minhāj definitely speaks of Nudiyā as a city proper, it seems unreasonable to accept the argument of Jadunath Sarkar that Nudiyā was merely a city of huts and howels, where Lakṣmaṇasena went for holy *tīrtha*. The description of Minhāj suggests that Nudiyā must have been a permanent residence of Lakṣmaṇasena. Could it be that Nudiyā is the copyist's mistake for Vijaya? The change from the Persian Widhayā to Nudiyā is not unthinkable. The accounts given by Minhāj about Bakhtyār's conquest in Eastern India should be accepted with great caution. Probably Lakṣmaṇasena withdrew his forces beyond the rivers Karatoyā and the Ganges, and thought it prudent to safeguard himself behind the flooded rivers of Bengal where the Turkish cavalry were of not much consequence. However, this theory of withdrawal may be taken by many scholars to be a mere anachronism. On the basis of the war strategy of this period, we may say that Lakṣmaṇasena remained in his ancestral city of Vijayapur, which must have been defended like many other water-forts of Bengal. A correct interpretation of the story of Muhammad Sherān throws further light on the conquest of Nudiyā.

—*JIH* Vol. XLII Pt. 1, April 1964, pp. 229-39

#### Dinabandhu, Dinnaga

SIKANDARA KE BHĀRATA ĀKRAMAṆA KĀ KĀRAṆA (CAUSES OF ALEXANDER'S INVASION OF INDIA)

The Macedonian king Philip had chalked out a plan for the conquest of Persia. But due to his premature death, it was left to his son Alexander to work it out. Alexander wanted to wreak vengeance upon Persia for her hostility towards Greece. Furthermore, Persia held several Greek islands under her control from which Alexander wanted to free them. As a result of his contemplated conquest of Persia, it was natural for Alexander to effect the conquest of the regions bordering on the Persian Empire. These included some of those kingdoms which previously lay under the Persian suzerainty, but had later on declared their independence, viz., Gāndhāra, Kamboja and Sindhu region, the latter meaning Panjab up to the river Vyāsa.

The political disunity of India provided another impetus to Alexander to invade India. This invasion was further occasioned by Alexander's burning desire to settle accounts with Puru, who had assisted Darius in his war with him.

Madra, the old ruling house of Persia, was connected with India. This Indo-Persian cultural relationship further motivated Alexander for the conquest of India after he had subjugated Persia.

—*Sod. Pat.* Vol. XIV No. 3, July 1963, pp. 233-38



Eggermont, P. H. L.

# KANIṢKA, THE ŚAKA ERA AND THE KHAROṢṬHĪ INSCRIPTIONS

Tradition has it that 40 years before his death, the Buddha had predicted the disappearance of the creed after 500 years, *i. e.*, 460 years after his death. The Sarvāstivādins of Northern India and the Ceylonese Theravādins seem to be familiar with this tradition, for they report dissensions in the *Saṅgha* during Kaniṣka's reign and a council called together to end them. If the Sarvāstivādins and the Theravādins shared the same tradition and wrote down their preachings to save them from destruction, it seems probable that both believed the year 460 after the Buddha's death to be the year in which the dissensions occurred and the council of Kaniṣka was held. So the date for the council must be 460 minus 382, *i. e.*, 78 A. D., the year of the beginning of the Śaka era. The Śaka era is a Buddhist and Indian era, founded on the earlier Sarvāstivādin era of 383 (382) B. C. In the older era, the year 460 after the Buddha's death is considered to be a turning point in history. The wheel of *Dharma* had completed its cycle of 500 years and could only be made to rise again by the driving power of the Sarvāstivādin council, held in Kashmir.

From the *Milindapraśna*, it appears that the old Buddhist tradition predicted the decline of its creed 500 years after the *Mahāparinirvāṇa* of the Buddha. That means that the tradition, which fixes the date for these events as 460 years after the Buddha's death is a secondary and revised tradition of the legend. The likely motive for this revision could be that the Sarvāstivādin chronologists assume that the Buddha died in the year 383 (382) B. C. So they have to suppose that their creed would be destroyed in 118 B. C. (500-382 years). But in 78 A. D., Kaniṣka became king and with him began a new era for the Sarvāstivādin Buddhism. Thus the prediction of destruction was belied. Therefore, the Sarvāstivādins felt the need to change their chronology. The Śaka era is identical with the era of Kaniṣka and corresponds with the era of the Sarvāstivādin Buddhists, who exchanged their old era of 383 (382) B. C. for the era of 78 A. D.

As the era of 383 (382) B. C. had been in use, not only theoretically but also practically, it is to be expected that it will be found also in the inscriptions which are older than the first Śaka year. There is a small group of Kharoṣṭhī inscriptions dated earlier than 300 B. C. There had been some controversy regarding the era in which these inscriptions should be included. The author holds that they belong to the era of 383 B. C.

—ZDMG Vol. 113 Pt. 3, 1964, p. 559

Gangoly, O. C.

## NEW LIGHT ON THE MĀLAVAS : THEIR CULTURE

The Mālava tribe fought with Alexander and moving further south passed through several vicissitudes, while they finally settled on the



present tract known as Mālavā. Their coins suggest that they were organised into tribal republics. They were subjugated by the Kuṣāṇa, then were defeated by Samudragupta and finally absorbed in the empire of Candragupta II.

The name of Mālava-rāgas, an important melody in Indian music recalls the contribution of the Mālavas to Indian culture.

There is a picture of a Mālava chief, bluish in complexion, clad in shorts and posed in a heroic posture and holding a flower in the right hand, in one of the wall paintings at Ajanta. His identification is based upon the data for the depiction of a Mālava in the *Nāṭyaśāstra* of Bharatamuni. This picture shows the importance of the Mālavas in that region.

—MR Vol. CXIII No. 4, April 1963, pp. 304-5

Harshe, R. G.

#### MOUNT MERU : THE HOMELAND OF THE ARYANS

There is no direct reference to the Meru mountain in the Vedas, but it has been stated that the Purāṇic tradition is older than the Vedas and it has been corroborated by the historical background of the Vedic material.

Mount Meru, according to the Purāṇic tradition, is situated in the centre of the Ilāvṛtavaraṣa, which is in the centre of the Jambūdvīpa, as one of its parts. In the surrounding Ilāvṛta region, there are four mountains, which are almost like the supporting pillars or buttresses of Mt. Meru. To the east is the Mandara, to the south, the Gandhamādana, to the west Vipula and to the north Supārśva. The author gives details of other mountains round about Meru.

From this description it would be clear that the Meru of the Purāṇas is not the Rudra Meru or any of the Himālayan ranges and that it is far to the north of the Himālayas, there being two more extensive mountain ranges in between, namely, the Hemakūṭa and the Niṣadha. The Meru is, of course, to the north of the Niṣadha in the Ilāvṛtavaraṣa. This fixes approximately the position of the Meru in the Altai region. To all intents and purposes, it appears that the Purāṇic Meru is no other than the Altai mountain in Central Asia. This Altai region is in West Siberia and Mongolia. Altai is Altain-Ula in Mongolian, which means 'Mountain of Gold'. As distinguished from other mountains, Meru is the unique 'Mountain of Gold', according to the Purāṇic tradition.

Tradition has it that the Meru was peopled by Brahmā, Viṣṇu and Maheśa, their followers and the eight lords of the directions who had their cities situated on the Meru. There seems to be no doubt that the Meru region was inhabited by the first creation of the Brahmā. Although the chief seat of the Lord of Creation, Brahmā, was on the Meru itself, soon after the creation



of the physical world and the animals, etc., the divines, semi-divines and men migrated from this region in different directions, far and near, and as mentioned in the Purāṇas, occupied the different continents and sub-continents of those days. All the parts of the world were thus peopled by the Aryans—a term which had a wider connotation embracing the Devas, Asuras, Sarpas, Nāgas, Daityas, Dānavas, etc., who carried with them the same pattern of Aryan culture which, in course of time, was bound to deviate and did deviate from the general standard, as later history shows.

A new approach to these identifications has become possible on account of the extensive archæological excavations from Crimea to Siberia by the Academy of Sciences and Archæological Institutes of the U. S. S. R. Their account gives us a fair idea of the high state of civilization of this region at different epochs of pre- and proto-history. We can explain easily many similarities between the Indo-Aryan architecture and culture and the archæological finds in these regions. It is not possible in this paper to examine and correlate, in great detail, the copious material excavated by the Soviet scholars with the ancient records in Sanskrit and to show that some of the objects were relics of the Aryan races which migrated from their original home in the Meru region and occupied the regions of the entire ancient world. The author concludes that the thesis of Mount Meru as the homeland of the Aryans, nay, of the whole of mankind, rests on a secure foundation.

—*VIJ* Vol. II Pt. 1, March 1964, pp. 135-61

**Jain Parmananda**

**NANDISAMGHA BALĀTKĀRAGAṆA PAṬṬĀVALĪ (A SUCCESSION LIST OF THE BHAṬṬĀRAKAS OF THE BALĀTKĀRA SECTION OF THE NANDISAMGHA)**

A brief account of the learned teachers from Vasantakīrti to Narendra-kīrti is as follows :

1. Vasantakīrti (c. Samvat 1264). In his *Ṣaṭprābhṛtaṭikā Śrutasāgara* Sūri has written that this Bhaṭṭāraka advised his disciples to discard even the mat used by him for covering his body.

2. Prakhyātakīrti, known all over the world, belonged to the well-known Maṇḍapa Durga.

3. Viśālakīrti, whom Bhaṭṭāraka Vidyānanda has described in his *Sudarśanacarita* as a prince of *munis*, excelled in supreme knowledge and the three-fold Yoga.

4. Śubhakīrti practised the severe penances like *ekāntara*.

5. Dharmacandra was honoured by Hammīr Bhopal. In the *Paṭṭāvali*, the line of his leadership is mentioned from Samvat 1271 to 1296.



## HISTORY

99

6. Ratnakīrti is described in the Paṭṭāvalī as the unfathomable ocean of *Syādvāda*vidyā. In the Ajmer Paṭṭāvalī his time is given as V.S. 1296-1310.

7. Prabhācandra, who influenced Mohammed Shah, was installed in the *gaddi* sometime before V. S. 1416.

8. Padmanandi was the preceptor after whom the original Balātkāra sect was split into three sub-sects. *Padmanandi Śrāvakācāra*, *Vardhamāna-carita*, *Vītarāgastotra*, *Śāntijinastotra*, *Rāvaṇa Pārśvanāthastotra*, *Jīrāvalī*, *Pārśvanātha-stavana* and *Bhāvanāpaddhati* are his works.

9. Śubhakīrti's time was the first half of the 15th century.

10. Jinacandra was probably installed in V. S. 1507. His *Siddhāntaśārā-disaṅgraha* and *Catur-vimśati Jinastavana* are extant.

11. Prabhācandra was installed in the *gaddi* in V. S. 1501.

12. Candrakīrti was installed in V. S. 1622.

13. Narendrakīrti has been shown as a Bhaṭṭāraka of the original Balātkāra Saṅgha in the 1716 (V. S.) inscription of Amer.

—*Ane*. Vol. XVII No. 1, April 1964, pp. 35-41

**Joharapurkar, Vidyadhara**

ŚODHA ṬIPPANA (RESEARCH NOTES)

**Rājā Ela**

'*Rājā Ela*' is a poem composed by a Brahmajñānasāgara in praise of the pilgrimages. A king of that name ruled at Elura and excavated many temples there. The name Elura obviously refers to Ellorā. It appears that Ela was a feudal ruler in the Elura region under the suzerainty of Indrarāja. This shows that king Ela flourished in the first half of the 10th century. The tradition that king Ela Aparanāma Śrīpāla lived in 1142 is incorrect.

—*Ane*. Vol. XVI No. 5, December 1963, pp. 229-30

**Joharapurkar, Vidyadhara**

ŚODHA-ṬIPPANA (RESEARCH NOTES)

1. To regard Veṇyātata as the present Vairāgaḍa in Chāndā district seems to be more reasonable than to take it as the present day Mahimāna-ḍa in Satārā district.

2. Mahāvādī Vidyānanda, mentioned in a stone inscription, discovered from excavations in the Dharwar district, appears to be Svāmī Vidyānanda who wrote *Śloka-vārtika*, etc., and his time seems to be 895-920 A. D. and not 780-845 A. D.



3. Māṇikyanandi is clearly mentioned as the *guru* of Prabhācandra of the early 11th century ; and the inscriptions, found in Dharwar district, point to this *Paṇḍita* being the same individual as Māṇikyanandi, the author of *Parikṣāmukha*. If Māṇikyanandi, mentioned in this inscription, is the author of *Parikṣāmukha*, he becomes a junior co-disciple of Svāmī Vidyānanda of the early 10th century.

—*Ane.* Vol. XVI No. 6, February 1964, pp. 259-60

**Kanjilal, Dileepkumar**

### SOME NEW ASPECTS OF POLITICAL HISTORY IN BĀṆABHAṬṬA

It appears that there were two families of Nāga rulers—one ruling at Padmāvati and the other at Mathurā. The king, referred to in the Allahabad Stone Pillar, should, in all fairness, be taken to be a king ruling over Mathurā, and the king, referred to in *Harṣacarita*, should be taken to be a king reigning at Padmāvati. After the overthrow of Gaṇapati-nāga, Samudragupta placed Nāgasena on the throne of Padmāvati as his vassal, but later Nāgasena himself was extirpated possibly as a result of an attempt on his part to assume independence.

The author identifies Śrutavarman, mentioned by Bāṇa, with Śrutavanta, son of Sahadeva, referred to in the *Mahābhārata*.

The disclosure of counsel is said to be the cause of the death of Suvarṇacūḍa. If this Suvarṇacūḍa is taken to be the same as Suvarṇa, he might then be regarded as a historical person belonging to the Ikṣvāku dynasty.

The mincing of Bṛhadratha, the avaricious king of Mathurā, by the army of Vidūratha is another event of hoary antiquity. In the *Kādambarī*, Bṛhadratha has been spoken of as the father of Jarāsandha and as a ruler of Magadha. The *Viṣṇu-purāṇa* suggests that he was a scion of Kuru family. Through territorial expansion, Bṛhadratha, the ruler of Magadha, probably came to be the lord of Mathurā too and was killed by Vidūratha, the general of Prasenajit.

As regards Sumitra, the author shows that he is to be identified with Agnimitra Śuṅga rather than Vasumitra.

Another legend curiously notes that Kumārasena, the Pāuṇika prince, having an infatuation for stories about human flesh, was slain at the feast of Mahākāla. He appeared sometime near about 486 B. C.

Bāṇa also refers to the history of Kāuśa which disappeared from the map of ancient India as early as the 2nd century A. D. or even before.



Śūdraka was a noted figure in Indian history. His name is referred to in *Kādambarī*. It is justifiable to believe that he was the founder of Āndhrabhṛtya dynasty and that he took recourse to stratagem in subduing Candraketu, a small chieftain of Cakora.

—*ABORI* Vol. XLIV Pt. 1-4, pp. 46-61

**Kashikar, C. G.**

#### THE RITUAL TEACHERS : ĀŚMARATHYA AND ĀLEKHANA

Āśmarathya and Ālekhana are found mentioned in the *Sūtra* literature almost concurrently. All the occurrences involving a *sūtra* or group of *sūtras* mentioning the two teachers are independent. The occurrences even in the *Āśvalāyana Śrautasūtra* and the *Atharvaprāyaścittāni* deal with the Ādhvaryava ritual. It is, therefore, clear that the two teachers belonged to the Ādhvaryava school, and evidently the *Kṛṣṇa Yajurveda Taittirīya* recension.

The total number of occurrences in the ritualistic texts, excluding the one in the *Bhāradvāja Pitrmedhasūtra*, is sixty-five.

Jaimini, in his *Mīmāṃsāsūtra*, has referred to these two teachers by name and has relegated Āśmarathya's view to the *Pūrvapakṣa* and has adopted Ālekhana's view as *Siddhānta*. This is noteworthy.

A comparison of the different opinions of the two teachers reveals that in most cases Āśmarathya represents the view which might be regarded as strictly traditional.

From the commentary on Pāṇini IV. 3.105, it seems that *Āśmaratha Kalpa* was considered in Pāṇini's time as recent in comparison with the more ancient *Kalpas* like the *Paingī Kalpa*.

The possibility that there were more than one person bearing the same family names Āśmarathya and Ālekhana, who lived in different periods, and that each one had its own opinions in respect of the ritualistic details, satisfactorily explains why topics, on which the opinions of the two teachers have been recorded in the different texts, are generally different. It seems that the two families were merely the leaders of the different ritual practices, and it is not necessary to suppose a very large gap between their periods.

—*JASB* Vol. XXXVI-XXXVII, 1961-62, issued 1964, pp. 32-41

**Mankad, D. R.**

#### PURĀNIC ANTE-DILUVIAN DYNASTY OF SVĀYAMBHUVĀ MANU

Almost all the Purāṇas know of a big flood that took place in the time of Vaivasvata Manu at the end of the fourteenth Manvantara.



The only dynasty usually taken to have ruled before Vaivasvata Manu is what the Purāṇas call the Svāyambhuvavamśa. On collating and critically analysing the king-lists of this dynasty as given in the different Purāṇas, it is found that some of them give eighteen names, while others give only fifteen names. The author says that the tradition in various races of the world took ten generations to have flourished prior to the great flood. Why the Purāṇas give fifteen or eighteen names for the pre-flood period is due to the fact that the Purāṇas have mixed up the names of the kings of the line of Manu with those of the members of Svāyambhuva Manu's line.

—*Pur.* Vol. VI No. 1, January 1964, pp. 40-52

**Mehta, R. N.**

### VALABHI OF THE MAITRAKAS

Valabhi was the capital of the Maitraka rulers, who were powerful in Western India from the close of the 5th century to about 8th century A. D. During their period of supremacy, this capital flourished and was a centre of attraction to merchants, soldiers, scholars and plunderers.

It formed a small high plateau and hence it might have been considered to be an area like the roof, for the term Valabhi is used in the sense of the roof of a house. On the terrace of Valabhi, the first habitation seems to start on black natural earth developed by vegetation coverage. This primeval vegetation cover was cleared probably by the iron using communities in about 1st or 2nd century A. D. They might have been Kṣatrapas.

Here the inhabitants made fine pottery and imported wine from Italy. The town went on expanding along the southern bank of the Ghelo and took the linear pattern of a nucleated township. As a state capital, it was further developed and the Buddhists, Jainas and Hindus kept the lamp of learning burning. So the town attracted many students and scholars. Hiuen T'sang saw many of these students there. The area of the town is about  $1\frac{1}{2}$  square kilometer. The old Valabhi might not have housed a population of about 20,000 persons. This populous centre began to decline after the defeat of the Maitrakas. The capital not only lost its importance, but also the state revenue. Probably the river bed suffered from silting. So international commerce might have declined.

—*JOIB* Vol. XIII No. 3, March 1964, pp. 240-51

**Mukherjee, Bratindra Nath**

### AN ALLUSION TO THE KUṢĀNAS IN THE *RES GESTAE* OF AMMIANUS MARCELLINUS

Ammianus Marcellinus refers to the Bactrians as a nation formerly warlike and very powerful, and always at odds with the Persians. The



Kuṣāṇas were probably the only power known who could have been described as such. The Bactrians were called Qushanic (*i.e.* Kuṣāṇas) by Bardesanes. Vima Kadphises' success against the Arsacids or the Imperial Parthians may be indicated by numismatic evidence. Several gold coins issued by the Sassanian governors in Kushānshahr had, as their prototypes, the gold coins of Kuṣāṇa Vāsudeva II bearing the figure of the King at the altar on the obverse and Śiva with bull on the reverse.

The so called Res Gestae Divi Saporis (the Naqsh-i-Rustam inscription of Shāpur I), which includes the Kuṣāṇa country within the Sassanian empire, furnishes an important datum for reconstructing the history of the Kuṣāṇas.

—*IS* Vol. V No. 3, April-June 1964, pp. 271-72

**Pandey, Rajendra Bihari**

#### STUDIES IN THE HISTORY OF KĀŚĪ

Kāśī figures as a *Janapada* in the Vedic and Purāṇic texts. It was in conflict with king Janaka of Videha. Sometime in the 7th century B. C., it rose to power and ranked among the sixteen states of North India. Soon afterwards, its kings aspired for imperial dignity and fought with the rulers of Kosala and annexed their kingdom. According to the *Jātaka* tales, the kings of Kāśī captured the Assaka country on the Godāvarī and subdued the kings of Kosala, Aṅga and Magadha and even extended their conquests to Gāndhāra. This rise was due to the king Manoja. But soon the decline of the kingdom began. It was eclipsed by the rising power of Kosala and then was annexed to the empire of Magadha in the 6th and 5th centuries B. C. The Nāgas may also have pounced on it.

—*JIH* Vol. XLI Pt. 3, December 1963, pp. 705-18

**Rabindra Kumar**

#### THE EARLIEST ABODE OF THE ĀRYAS

The author alludes to certain references in the *Manusmṛiti* and the *Mahābhārata* and surmises that the earliest habitat of the Āryans lay over a vast area extending in the east up to the eastern part of modern Bihar and in the west up to the vicinity of New Delhi. On the north, it was bounded by the Himālayas and in the south, it was probably limited up to the southern portion of the Gangetic valley,

—*CR* Vol. LXIX No. 3, December 1963, pp. 364-70

**Raikes, Robert L.**

#### THE END OF THE ANCIENT CITIES OF THE INDUS.

After considering various theories regarding the end of the cities of the Indus Civilization, the author has concluded that the uplift



and associated earth movements, which occurred about 1500 B. C., are the causes of the destruction of this culture.

—*AAn.* Vol. 66 No. 2, April 1964, pp. 284-300

**Saraswati, Sarasi Kumar**

## ANCIENT INDIAN HISTORY AND MODERN BENGALI WRITINGS

The majority of writings in Bengali on historical themes are extremely loose and betray an utter lack of fundamental knowledge of the subjects concerned. As for example, the fiction of the marriage between Candragupta Maurya and a Greek princess has even found a place in some text books on history.

In a periodical sponsored by the Government, we find that Heliodorus was a prince of royal descent and that his father Dion was the king of Taxila. In a Bengali book, we read that the pillar inscription of Heliodorus at Besnagar records the marriage between Heliodorus and the princess Mālavikā of Vidiśā. Another book elaborates the theme and adds a beautiful description how Heliodorus first met the princess enjoying a swing in the royal garden and was further captivated by her charm.

All this is contrary to the inscription which only says that a Yavana, Heliodorus, who described himself as a native of Taxila and a son of Dion, erected a *Garuḍadhvaja* and that he was the envoy of the Greek king Antialcidas of Taxila to the court of the king Bhāgabhadra.

—*CUAHS* Vol. *Seventh Reunion*, 1964, pp. 23-24

**Sen, A. C.**

## WHO DREW AŚOKA TO BUDDHISM ?

After the sanguinary battle of Kalinga, Aśoka went to Devī, one of his queens, who lived at Vidiśā. Probably her religious-mindedness and gentleness soothed and influenced him and, while in a mood of religious receptivity, he became interested in, and drawn to, her faith and the centre of her religious devotion, Lord Buddha.

Why the share of the queen in drawing Aśoka to Buddhism went entirely unrecorded and all the credit for Aśoka's conversion was given to Moggaliputta Tissa ? The answer, probably, is that the ascetical Saṃgha leaders were averse to giving so much importance to a woman in a matter concerning the propagation of the doctrine, viz., the conversion of a powerful monarch, who rendered such memorable services to the cause of the church.

—*IAC* Vol. XII No. 4, April 1964, pp. 243-49

**Sethna, K. D.**

## THE LOCATION OF KAMBOJA

The author examines the views of V. S. Agrawala and Vidyalankar regarding the location of Kamboja and opines that there were two



Kambojas. In addition to Kamboja, the *Mahābhārata* (II. 27. 23-26) refers to the Paramakambojas, who are said to have allied their forces with the Lohas and the Rīṣikas (Yuēh-chi Kuṣāṇas) of the north. It is really the Paramakambojas whom Vidyalankar and Agrawala identify with the Ghalcha-speaking peoples of the Pāmīrs. These Paramakambojas are the same as the Kambojas whom Vidyalankar finds often associated in the epic with the Vāhlikas. But the Kambojas whom the *Mahābhārata* associates with the Daradas, the Yavanas and the Gāndhāras must be distinguished from them. The latter are the Kambojas whom D. C. Sircar locates on this side of the Hindukush. Similarly, in addition to Yona, the *Mahāniddesa* (pp. 155, 415) speaks of Paramayavana, which may be identified with what the Chinese historians call Ta-Yuan (Sogdiana=Ferghana).

—*Pur.* Vol. VI No. 1, January 1964, pp. 207-14

**Sharma, Dashratha**

### THE ORIGIN OF THE PRATĪHĀRAS : A REVISED STUDY

The best known tribes or clans, who actually called themselves Pratīhāra and had at the same time, claimed to be termed as Gurjaras, are :

- (a) The Imperial Pratīhāras of Jālor and Kannauj,
- (b) The Brāhmaṇa and Kṣatriya Pratīhāras of Maṇḍor,
- (c) The Pratīhāras of Siyaḍonī,
- (d) The Gurjara-Pratīhāras of Rājorgarh and
- (e) The Bāraḍ Pratīhāras of Ḍar.

The Pratīhāras of Kannauj claimed descent from Lakṣmaṇa, as can be seen from Bhoja's Sāgartāl inscription. Rājaśekhara and the Cauhānas of Śākambharī regarded them as *Raghuvaṃśins*. The author of this article regards the Pratīhāras of Maṇḍor as Kṣatriya and Brāhmaṇa descendants of Hariścandra, because they are mentioned as such in many inscriptions and are never connected with the sun or the moon.

The line of the Pratīhāras of Siyaḍonī, the members of which might have been governors in the Jhānsī area, appears to have been connected with the Pratīhāra family of Kannauj.

Śrī-Gurjara of the Rājor inscription stands for the illustrious Gurjara Mathanadeva. Names like Sāvaṭa and Mathanadeva do not seem to connect the Rājor Pratīhāras with the Pratīhāra family of Kannauj. It is not possible to decide the original caste or clan of the Pratīhāra mentioned in the inscription of V. S. 1246 (1207 A.D.).

—*JIH* Vol. XLI Pt. 3, December 1963, pp. 757-67

**Shastri, A. M.**

### NAGNAJIT AND HIS CITRALAKṢANA

Nagnajit is represented in ancient literature as a great monarch, leader of a religious movement, an epic hero and an author of treatises on archi-



texture, iconometry, painting, etc. In the Buddhist and Jaina literature he is described as a believer in their respective religious systems. The *Mahābhārata* (Ādiparvan, 63, 111-112) considers Nagnajit as a disciple of Prahlāda. At least four Nagnajits can be identified : (1) The epic hero, (2) the one known to *Aitareya Brāhmaṇa* and the *Jātakas*, (3) the ruler of Puruṣapura referred to in the *Āvaśyakacūrṇi* and (4) an author, who flourished before the 6th century A. D. and composed independent works on temple architecture, etc. The first chapter of a treatise on painting called *Citralakṣaṇa*, available in Tibetan version (ed. Laufer), is ascribed to Nagnajit. Bhaṭṭotpala refers to it in his commentary on the *Bṛhatsamhitā* (XLV .19) as dealing with weapons. But the Tibetan text does not deal with weapons. Hence either the Tibetan text is incomplete or it is erroneously ascribed to him.

—BV Vol. XXII Nos. 1-4, 1962, issued December 1963, pp. 57-62

Sircar, D. C.

KAMBOJA

The author here reasserts his view that the association of the Kambojas with the Yavanas and the Gāndhāras, particularly with the former, in literature and inscriptions should be taken to indicate that all these three peoples lived in contiguous areas of Uttarāpatha during the Mauryan period and, while doing so, replies to the objections raised by V.S. Agrawala against his theory. His main points are : (1) The presence of the Aramaic version of the Kandahār Rock Edict of Aśoka, which was probably meant for the Kambojas, supports the location of the Kambojas in South Afghanistan. It was undoubtedly meant for the Aramaic-knowing people of the area, just as the Greek version of the edict points to the existence of Greek-knowing subjects of Aśoka in the same region. (2) Agrawala's statement that Yavanas are found only in two areas, viz., at first in Bactria and secondly in Gāndhāra and Panjab is incorrect, for some Yavana kings like Hermæus ruled outside these regions. (3) The Bāhlika-Yavanas of the *Brahmaṇḍa-purāṇa* are not Bactrian Greeks, for the expression *Bāhlika-yavanodbhūtaḥ* actually means 'born in Bāhlika and Yavana countries'. (4) Agrawala's view that the whole area from the Sindhu to the Oxus was included in the Gupta empire is wrong. The Meharauli inscription merely describes a conventional *digvijaya* like hundreds of such conventional descriptions in inscriptions and literature. (5) Kālidāsa places the Kambojas on the plains, while according to the ancient Indian conception of *varṣa-parvata*, the Pāmirs were included in the Himālayas. (6) Even if Kambojas lived in the Pāmirs in Kālidāsa's time (4th-5th century A. D.), it cannot be proved that South Afghanistan was not their principal homeland some seven centuries earlier in Aśoka's time. (7) Even if the root *śava*, which, according to Yāska, was current in the sense of 'to go' only amongst the Kambojas, is now current only in the Ghalcha dialect, it cannot prove that the ancestors of the Ghalcha-speaking people were



inhabitants of the Pāmīrs more than two millennia ago when Aśoka flourished in the 3rd century B. C.

—*Pur.* Vol. VI No. 1, January 1964, pp. 215-20

Sircar, D. C.

### PARAMADAIVATA

In epigraphic records, the Gupta monarchs Kumāragupta I and Budhagupta are endowed with the epithets *Paramadaivata*, *Paramabhaṭṭāraka* and *Mahārājādhirāja*, the title *Paramadaivata* was, however, by far less popular.

The author has shown that this title as a royal epithet really means 'a great devotee of the gods in general or of one of the great gods' and that it is neither an imperial title nor does it signify 'a great divinity'.

The Gupta emperors enjoyed the sectarian epithet *Paramabhāgavata* from the days of Candragupta II. It is possible that *Paramadaivata* has been used in the sense of *Paramabhāgavata* to mean a 'great devotee of the god, i.e., Viṣṇu. But there are cases in which a king is endowed with the epithet *Paramadaivata* along with a sectarian epithet like *Paramamāheśvara*. In such cases, *Paramadaivata* would mean 'a great devotee of the gods (and not a particular god).'

—*IS* Vol. V No. 1, October-December 1963, pp. 89-92

Sircar, D. C.

### THE GAṆḌAK VALLEY IN THE EARLY MEDIÆVAL PERIOD

*Paramabhaṭṭāraka Mahārājādhirāja Parameśvara* Soḍhadeva, son and successor of P. M. P. Vyāsa *alias* *Maryādasāgara* of the Kalacuri family of the Gorakhpur region, is known to have issued a copper-plate charter on Sunday, the 24th February 1079 A. D. after bathing in the Gaṇḍakī. The grant, however, was actually made about fourteen months earlier. It is also stated therein that Vyāsa *Maryādasāgara* came to the throne on Monday, the 31st May, 1031 A. D. and that it was he who regained the kingdom that had been lost by the Kalacuri king Bhīma. The copper-plate grant consisted of lands situated in the Gaṇḍakala-viṣaya in the region called Tīkarikā, while the donor is described as *Sarayūpārajīvita*. The word *jīvita* may hint at the fact that the early Kalacuris were fief-holders of *Sarayūpāra* (Bank of Sarayū). Originally they owed allegiance to the Gurjara-Pratihāras of Kannauj.

H. C. Ray suggests the possibility of Vyāsa *Maryādasāgara* carving out an independent principality on the banks of the Gogra and the Gaṇḍak after the destruction of the Gurjara-Pratihāra power by the Yamīnīs



and Candellas. It is also presumed that Soḍhadeva was the last prince of the Kalacuri line.

Another copper-plate dated the 11th February, 1111 A. D. issued by P. M. P. Kīrtipāla describes him as the lord of Uttarasaṃudra and as the son and successor of P. M. P. Vikramapāla, whose father was a *nṛpa* named *Bhuvanapāla* of the Sāvārṇi (Manu) family of the solar race. From this it may be presumed that the Kalacuris had to yield the valley of the Gaṇḍak to the Sāvārṇis. The Malayaketuś of the solar race were formerly ruling over this area. From the Ghurmha and Gorakhpur plates it appears that the early rulers of the Malayaketu family were in occupation of parts of the north-eastern areas of U. P. and the contiguous areas of North Bihar and that they attained imperial status on the extirpation of the Āyudha dynasty of Kannauj. They were probably subdued either by Bhoja I or his son Mahendrapāla I.

The copper plate grants belonging to 1020 and 1026 A. D. and issued by a descendant of Malayaketu, show that the Malayaketuś, who [were subordinate to the Gurjara-Pratīhāras for more than a century, raised their head again about the beginning of the 11th century. The earlier of these two plates mentions the grant of a village in Vyālisī-*viśaya* of the Daradagaṇḍakī-*maṇḍala*. The word Vyālisī is derived from *dvācatvāriṃśat* (forty-two) and means a *Paragaṇa* of 42 villages. Thus, during the early mediæval period, we have the following four lines of rulers in the Gogra-Gaṇḍak Valley: (1) Early Malayaketuś (2) Later Malayaketuś, (3) Kalacuris and (4) the Sāvārṇis.

—*Bha.* Vol. VII Pts. 1-2, 1963-64, pp. 49-52

Sircar, D. C.

## THE GUHILAS OF KĪṢKINDHĀ

*Guhila* is the shortened form of the dynastic name *Guhilaputra*. It is the modern *Gahlot* derived through the intermediate forms *Guhilāūtta* and *Guhilota*, though such forms as *Guhilāūtra*, *Guhilāūta* and *Guhilauta* are often met with in epigraphic records. The Guhilas claimed to have belonged to the Baijavāpa or Baijavāpāyana *gotra* and D. R. Bhandarkar pointedly referred to the occurrence of this *gotra* among the Nāgara Brāhmaṇas of Gujarat. It appears that the founder of the Guhila dynasty was the scion of a Nāgara Brāhmaṇa family of Ānandapura, but that he himself and his immediate successors married Kṣatriya girls, so that their descendants could claim both Brāhmaṇa and Kṣatriya blood.

A study of different inscriptions and legends show that the *Agnikula* origin was really claimed only by the Paramāras, who were probably neither Non-Aryans nor foreigners. They discontinued their claim of Rāṣṭrakūṭa origin owing apparently to their enmity with the later Rāṣṭra-



kūṭas and required to fabricate a noble parentage in accordance with the tune of the age. The fire origin was considered, about the 11th century A. D., almost as good as solar or lunar origin even far away from Rajasthan.

It is impossible to take the date 524 A. D. for the birth of Guhila seriously in the absence of any support from earlier sources. The guesses of modern writers about the identification of Bappa, the eighth ruler in his line, with one of Śīla's successors are based on unreliable chronological traditions. It seems that as a result of the increasing prestige of the Nagda-Ahar branch of the Guhilas about the middle of the 10th century A. D. owing to the decline in the imperial Gurjara-Pratihāra power, to which it owed allegiance, the rulers of this house wanted to distinguish themselves from the Guhilas of other branch lines by claiming Bappa as a secondary progenitor of the house, besides Guhila or Guhadatta who was the recognised founder of all the branches of the dynasty. The prestige of this line further increased as a result of the heroic struggle of the chiefs with the Sultans of Delhi in the first half of the 14th century A. D. About this time, Bappa began to be represented, often wrongly, as the ancestor of Guhila or Guhadatta.

The ruling family of Udaipur of Mewar claimed to have belonged to the dynasty known as Guhilaputra, often shortened as *Guhila*. The city of Udaipur was named after Rāṇā Udayasimha (1537-72 A. D.), while the Mewar is Sanskritised as *Medapata*, 'the area inhabited by the Medas'. Excavations and explorations have revealed the existence of flourishing culture in Mewar, a phase of which has been dated 1800-1200 B. C. by carbon-14 tests. About the close of the 6th and the beginning of the 5th century B. C. at least parts of Mewar appear to have been within the dominions of the Pradyotas of Avanti. During the 2nd and 1st centuries B. C. some Panjab tribes or sections of them migrated to Rajasthan under the pressure of the invading foreigners. About the close of the 5th century A. D., the Gupta rule was ousted from East Malwa by the Hūṇas.

The Bhāṭika era is a solar modification of the Hijrī reckoning of 622-23 A. D. The use of the Harṣa era in the Dhulev plate can hardly be regarded as improbable.

It seems that the various branches of the Guhilas finally submitted to the Mauryas, who had assumed independence like the Maitrakas shortly before Harṣa's death. The fabricated tradition about Guhila Bappa capturing the fort of Chitor from a Mori (Maurya) ruler, which is apparently connected with the existence of a Mori clan of the Paramāra Rājapūts, may refer to the Maurya occupation of parts of Rajasthan. Mauryan rule in Rajasthan seems to have been overthrown about the middle of the 8th century A.D. Epigraphic records show that Guhilas also ruled at Kiṣkindhā.



The Kalyāṇpur stone inscription and the two Dungarpur copper plates ( of Bhāvihita and of Bābhaṭa ) give details about the rulers of Kiṣkindhā. No information is available about the end of Guhila rule at Kiṣkindhā. But it is very probable that they were subjugated by their kinsmen of the Nagda-Ahar branch.

—OH Vol. XI Pt. 1, January-June 1963, pp. 1-69

**Velankar, H. D.**

#### SULHAṆA AND VINDHYAVARMAN OF PARAMĀRA DYNASTY

Sulhaṇa, in his commentary on Kedāra's *Vṛttaratnākara*, refers to Vindhyavarman as the king of Avantī or Dhārā or Mālavā. His references indicate that in 1190 A. D. king Vindhyavarman of the Paramāra dynasty had fully established his power. Sulhaṇa, enjoying the patronage of this king, probably lived in the city of Maṇḍapa-nagara ( present Māṇḍu ). Besides, Sulhaṇa alludes to two minor topics. In one, he tells us that the ladies of Maṇḍapa-nagara had a traditionally sweet voice, while, in the other, he states that Vindhyavarman abandoned his own dear son like a blade of grass and without hesitation, as he had become infamous. Who this son was is not known from any sources so far available.

—IA (Third Series) Vol. I No. 1, January 1964, pp. 1-6

**Yun-Hua Jan**

#### HUI CH'AO AND HIS WORKS : A REASSESSMENT

Hui-Ch'ao came to India from China via southern seas. After returning from India, Hui-ch'ao probably resided at Ch'ang-an. The preface to the Chinese translation of *Mahāyānayaoga-vajraprakṛti-sāgaramañjuśrī-sahasrabāhu-sahasrapatra-mahātantrarāja-sūtra* is more or less reliable for gathering details about Hui-Ch'ao's life. Besides, his connection with Amoghavajra is strongly supported by authentic first-hand sources.

Hui-Ch'ao's *memoirs* deals with the historical situation of the regions in which he travelled during c. 823-27 A. D. It gives us an account about political, geographical and cultural conditions of India during the time of his pilgrimage. It is a contemporary record of the Arab invasion of India and Central Asia. The work also indicates his poor knowledge of Central Asian and Indian languages. The literary standard of the work is not very high ; hence Yuan-Ch'ao did not include his work in the catalogue of the *Tripitakas*. On the contrary, the work is included in the *Dictionary* compiled by Hui-lin.



## VII INDIA AND THE WORLD

**Belenitskii, A. M.**

IZH ISTORII KUTURNIKH SVYAZHEI SREDNEI AZHII I INDII  
V RANNEM SREDNEVEKOVE (FROM THE HISTORY OF  
CULTURAL LINKS OF CENTRAL ASIA AND INDIA IN THE  
EARLY MIDDLE AGES)

In this article, the author has traced the reflection of the relations between India and Central Asia in the sphere of fine arts. According to him, the earliest archæological monuments, which can be called Buddhist, are hardly earlier than the beginning of the Christian era and are confined to the region of Termiz. Though Buddhism seems to have permeated in the whole of this region, it is curious that remnants of this culture have not so far been discovered in the valley of the Zerafshan river, Kashka-Darya and the Sir-Darya. However, the accounts of travellers testify to the prevalence of Buddhism in the whole of this region.

The development of art in Central Asia in ancient period cannot be understood without reference to the art of the Kuṣāṇa period, particularly that of Gāndhāra. In the paintings of the Castle of Balalik-Tepe (6th-7th centuries A.D.), there is a pronounced influence of the art of Afghanistan. In one of the paintings, showing a feast, in which a large number of men and women are participating, there are many elements or 'moments', in the language of the discoverer Albaum, of the paintings in the grotto of Bamiyan in Afghanistan, where a scene of the presentation of gifts before the Buddha and other saints is depicted. On the walls of ancient Piandjikent are also depicted scenes of festivals analogous to Balalik-Tepe. Of special interest is a painting, in which the central place is occupied by a royal personage in a coronation ceremony. Besides this, in other scenes of festivals, there are representations of military and feudal aristocracy as at Balalik-Tepe.

The sculpture and paintings of Toprak-Kala also betray the influence of Indian art.

The paintings of the so-called Red Hall of the Palace at Varaksha show a king hunting from elephant's back. In the words of V. A. Shishkin 'the entire appearance of riders on elephants with the unusual light clothes and ornaments seems to be drawn from the paintings of Ajanta'. But we do not find exact parallels to the scenes at Ajanta or at other Buddhist sites. However, this theme is expressed in the carvings on bones found at Begram. <sup>Public Domain. Digitized by eGangotri Collection, Haridwar</sup> What has been really borrowed from India in these paintings is the idea of hunting on elephant's back, a way hardly



known in Central Asia. In Piandjikent paintings also, we find several pictures of elephants, though this animal is not associated with hunting.

At Piandjikent a painting, discovered in 1962, shows three male figures in an arc supported by two columns. The central figure is of a naked dancer in a dynamic pose. His thighs are covered with the skin of an animal, probably tiger, his hands and feet are decorated with bracelets and from them strips of cloth are shown fluttering in the air. From the shoulders to the hands we find some bell-shaped objects. On the left side of this figure are seated two men, one holding an altar in hand and the other is looking on; one more figure represents a man with musical instruments. The figure of the dancer is in blue colour against bright red background. The author thinks that it is a representation of Śiva Naṭarāja.

At Varaksha, there is a sculptural representation of what can be called Kinnara and Kinnarī.

In the panels of the second temple at Piandjikent, there is a pronounced imprint of Indian art. A female figure, sitting on a throne of two animals with their heads in the opposite direction, is noteworthy. Of special interest, likewise, is a male figure sitting on two horses, probably Sun driving the chariot. It can be compared to the sculpture of the horse-chariot at Bodhgayā as well as the painting of the same theme at Bamiyan. The picture of winged lions at Piandjikent has also resemblance with Indian works.

The author concludes that in the 6th century there was a deep influence of Indian art and culture in Central Asia. He particularly draws attention to the discovery of big fragments of earthen vessels with inscriptions in Nāgarī script belonging to the beginning of the 7th century A. D. at Piandjikent in this respect.

—KSDPI Vol. 98, 1964, pp. 33-42

**Chatterji, B. R.**

#### DECLINE OF INDIAN INFLUENCE IN SOUTH-EAST ASIA

For the last 1200 years, Indian cultural influence dominated the whole of South-East Asia. This culture formed the basis of the art, literature and religion of this region, where, from the 1st to the 13th century A. D., we find kingdoms and dynasties with Indian names. In Indonesia, Indian influence continued for two centuries more and in the island of Bali it survives to this day.

Eminent writers have pointed out several causes to which the decay of Indian influence may be attributed. In Cambodia, the building activi-



ties on a colossal scale and the extensive conquests of Sūryavarman II and Jayavarman VII drained the resources of the country and sapped the vitality of the people. Some scholars are of the opinion that the overweening attitude of the Brāhmaṇa priesthood alienated the masses who welcomed Hīnayāna Buddhism. As a result, Brāhmaṇism and Mahāyāna Buddhism declined in that land.

Another cause of the decline of Indian influence was that in the 13th century, India was overrun by Muhammadan conquerors and the fountain-head of the culture, which inspired every aspect of life in South-East Asia, got choked at its every source. Towards the end of the 13th century, South Vietnam (Champā) had to meet the campaigns of the Mongol generals of Kublai Khan. In Burma, Mongol army won great success. In the Archipelago, the grip of the Śrīvijaya Empire on the trade passing through the Straits of Malacca, became loose, as a result of the Coḷa attacks, the rise of a rival state of Malaya in Sumatra and the attacks of the Singasārī. This brought about the downfall of the Mahārājas of the Isles towards the end of the 13th century.

—*JIH* Vol. XLI Pt. 3, December 1963, pp. 769-73

**Damais, Louis-Charles**

ÉTUDES SINO-INDONESIENNES : LA TRANSCRIPTION CHINOISE  
HO-LING COMME DESIGNATION DE JAVA (SINO-INDONESIAN  
STUDIES : THE CHINESE TRANSCRIPTION HO-LING AS A  
DESIGNATION OF JAVA)

The author begins by reviewing the current theories that the expression Ho-ling represents Kaliṅga and that the people from that region colonized Java and gave their name to that region, which the Chinese transcribed as Ho-ling or its variant Po-ling. He rejects these views on the following three grounds :

- (1) Ho-ling has two syllables, while Kaliṅga has three.
- (2) The phonetic value of the first character Ho is not Ka for certain.
- (3) The first character in the variant Po-ling does not correspond to anything like Ka.

He has shown that the Indian word Kaliṅga is transcribed in Chinese as Kia-ling-k'ie or Kie-ling-k'ie or Ko-ling-k'ie. It is not Ho-ling. According to him, the character Ho ordinarily stands for Va or Ha or a spirant. As for Po, the first character of the variant Po-ling, it unmistakably represents Wa or Ba, but certainly not Ka. Thus, he has shown that Ho-ling stands for Walain or Waleñ, which occurs in many inscriptions from Java



and stands for the plateau now known as Ratu-Baka. Even now there is a village named *Walei* in Kalupaten of Vanagiri about 80 kilometers to the east of the plateau of Ratu-Baka as the crow flies. It is also the name of a royal residence. It was the centre of political power in Java in some period of its history.

There was a struggle between the ruling families of Java and Walaiṇ. From 640 to 818, the name Ho-ling, standing for Walaiṇ, was used in the island in Chinese sources and the old name Cho-p'o was not used. This shows that the kingdom of Walaiṇ was paramount during this period. After its success, it entered into diplomatic relationships with China. Inscriptions from Java show that, about 856 A. D., the kingdom of Java again became paramount and its kings, Tryamwakaliṅga and Kṛttikawasa-liṅga, assumed the titles of *Walaiṅgajetr* and *Walaiṅgagoptr*. They were helped by a sage called Kumbhayoni. Thereafter, the Chinese sources again began to refer to Java as Cho-p'o.

Under the rule of Walaiṇ, Buddhism flourished and saw the construction of many of its monuments. But this did not mean the weakening of Śaivism.

—BEFEO Vol. LII Fasc. 1, 1964, pp. 93-141

**Durrani, Farzand Ali**

## WEST PAKISTAN AND PERSIAN GULF IN ANTIQUITY

There were regular trade connections between Mesopotamia and the cities of the Indus Valley Civilization. Besides essential raw-materials, such as copper and ivory, etc., and finished goods, such as beads of precious and semi-precious stones, fish-eyes (pearls), eye-paint and other cosmetics, which were in demand in Sumer, were imported by sea merchants from the Indus valley regions. We learn from the tablets of Ur that capitalists, patronizing the over-sea trade, invested capital free of interest in it. The palace also levied customs duties on the import of copper and taxes on importing boats. So rich was this maritime trade and so bright were the prospects that even the sale of shares by the shareholder and also his relations was permissible.

In the period from 2220 B. C. to 2125 B. C. when the Gutians had overrun the Akkadian empire, this trade seems to have been interrupted. With the rise of the third dynasty of Ur (2123-2023 B. C.), however, this trade was revived and in the subsequent period of Larsa Dynasty (2023-1761 B. C.), it was greatly stimulated.

While in the time of the third dynasty, the sea-trade was organized and conducted by the state, in the subsequent period it passed on to private capitalists.



The centres of the eastern trade also shifted during the Larsa period from Makkan or Magan to Dilmun or Tilmun. Makkan is identical with some place on the eastern coast of the Strait of Hormuz, according to Gersevitch. But the author suggests that it might be Baluch-Makran where ancient copper ore working mines are being brought to light. Dilmun is identified with Bahrein on the Persian gulf, which was known as Tylos in the account of Arrian. Melukha represents the Indus region. It also connoted the country of South India and even South-East Asia, the names Malaya and Malacca being analogous to it.

Recent discoveries at Bahrein and Falaika in the Persian Gulf have revealed the imprints of the Indus Valley Culture.

The designs on some vessels found at Tell-Agrab and Khafaja are based on Indus Valley pattern. Likewise, a green steatite schist stone with a mat pattern from Mohenjo-daro recalls the techniques of Susa.

At Abu-Dhabi on the coast of Oman, materials resembling the Kulli culture were found recently.

—*JASP* Vol. IX No. 1, June 1964, pp. 1-12

**Dyakanov, K.**

*PERNODIZATSII DREVNIH LITERATUR VOSTOKA* (DEFINITION OF PERIODS IN ANCIENT LITERATURES OF THE EAST)

In the author's opinion, the most characteristic feature of spiritual culture in the early period of ancient society lies in the communal and spontaneous nature of its ideology (religious, in the first place), in view of which the people's lore was not counterposed to the arts of the ruling class. Another characteristic feature of the arts in the early ancient period was syncretism, in which the place of logical construction was occupied by a mythological image drawn along metaphoric or metonymic lines, while rhythm was a most important means of organization of image-bearing notion of reality. This period is also distinguished by the non-individualistic and traditional character of art, and it comes to the end, as a rule, with a traditional literary code, which, however, was not yet accepted as the basis of dogmatic religion.

The author maintains that between the 8th and 2nd centuries before our era, with the rise of republics based on slavery in the West and of great empires in the East, there developed, on the one hand, the need for ideological concentration of the class-state, and, on the other hand, attempts were made at the ideological self-armament of the broad masses which were divorced from active social life. Later period of ancient society witnessed the separation of artistic literature from philosophy and science, the appea-



rance of artistic prose with acknowledgement of individual authorship, and the complete formation of classical types and genres of artistic literature, the beginnings of which were already evident in the earlier period.

Important as the appearance of writing had been, the author observes identical processes that were at work in the whole of the ancient literature, in written works, as well as in those handed down orally, while oral eloquence hardly played a determining role throughout the two defined periods of ancient literature.

—NAA No. 3, 1963, pp. 71-81

**Ghosh, D. P.**

**BHĀRATA TATHĀ INDONESIA KE BĪCA SĀMSKṚTIKA SĀMPARKA (CULTURAL CONTACT BETWEEN INDIA AND INDONESIA)**

Indians began to migrate to Indonesia and settle there in the 1st century A. D. The first dependable information, however, is gathered from the 4th and 5th centuries inscriptions found in western Java and Borneo. Similarly, from the Buddha images, which probably belong to the 3rd or 4th century, we learn that the Indonesians got inspiration from southern India. From Chinese sources, we know that the Kashmiri emperor Guṇavarman propagated the Buddhist religion in the island on his way to China. In the 7th, 8th and 11th centuries, learned teachers and skilled artists went from India to Indonesia which became a big centre for the study of Buddhist literature. From the 9th century Nālandā charter, it is clear that a number of Indonesians toured different parts of India and that the Indian emperors took pleasure in offering them hospitality.

Indonesian art resembles Indian art in form, representation, style, design and pattern. Dance dramas based on the *Rāmāyaṇa* and the *Mahābhārata* themes are popular in Java. The author refers to a *Rṣiyajña* performed by fifty Śaiva and Buddhist priests of Bali.

—Sam. Vol. V No. 2, 1963, pp. 45-46

**Ivanov, A. A.**

**VOSTOKOVEDNYE DOKLADY AN SESSII AERMITAJHA (ORIENTOLOGY REPORTS AT THE HERMITAGE SESSION)**

The scientific session devoted to the works of the museum in 1962 was held in the State Hermitage from 20th March, 1963. A number of reports on the philology, art, material culture and archaeology of the Orient were read in this session. Some of these reports are listed here.

A. A. Vaiman's report, *Analysis of the pictographic texts of Sumer*. It deals, in detail, with Sumerian civilization and reports on the economical



social system, which help in determining the period of the Sumerian culture.

E. V. Zaimalia's report—*Śiva on the coins of the great Kuṣāṇa*—discusses the problem of religious politics of the Kuṣāṇa States.

In the reports of B. I. Marshak and I. Krikis—*The bowls of Chilek*—the subject is the discovery of four silver vessels in the village of Chilek near Samarkand.

Report of T.V. Grek—*A few characteristics of Indian portrait paintings of the first quarter of the 17th century*—was devoted to the analysis of a number of group portraits.

—NAA No. 5, 1963, pp. 236-37

Lal, B. B.

NUBIA MEN BHĀRATĪYA PURĀTATTVA-DALA KĀ KĀRYA  
(THE WORK OF INDIAN ARCHAEOLOGISTS IN NUBIA)

A party of archaeologists was sent by the Indian Archaeological Department to Egypt in 1962. As a result of their excavation, implements of the stone age were first discovered near Ophia. The two settlements discovered in this area belonged to the Group A of ancient Egypt. Up till now it was believed that the inhabitants of this settlement lived about 3000 years before Christ. But from the Carbon 14 Test, the Tata Institute of Fundamental Research, Bombay, has found that they lived at a time from 2600 to 2400 years B. C.

The Indian party excavated a cemetery of ancient Egyptians of Group C, who are believed to have lived 1500 years before Christ. But the very large number of tombs found there shows that their culture lasted up to 1000 years before Christ.

It is significant that the red and black pottery found in these tomb resemble that found in the big stone tombs of ancient southern India, but the cultures of these two places differ much. It is possible that this culture took some centuries to travel from one region to the other, and meanwhile, the people learnt the use of iron. For ascertaining prehistorical relation between the civilizations of Egypt and Southern India, it is also necessary to do relevant research work in the countries near Lake Aral and Southern Iran which lie between them.

—Trip. Vol. IX No. 6, April 1964, pp. 64-66

Majumdar, B. K.

EARLY HINDU COLONISATION IN BORNEO AND CELEBES

Four inscriptions discovered in 1897 in the district of Koti (Kutei) in Eastern Borneo, the *mukhalinga* at Sepauk, large number of gold plates



and an inscription at Sang-Belirang, Hindu images in the caves of Mt. Kombeng and the occurrence of many theological terms and some Sanskrit words in the language of the Bugis prove that the Indian cultural influence reached Borneo and Celebes through Hindu settlers as early as the 4th century A. D. However, in course of time, when contact with the mother-country ceased, the Hindu culture of the colonies necessarily underwent a radical transformation.

—*IAC* Vol. XII No. 4, April 1964, pp. 239-42

**Makarenko, V. K.**

### SOME DATA ON SOUTH INDIAN CULTURAL INFLUENCES IN SOUTH EAST ASIA

We find many Sanskrit words in Tagalog, the official language of the Republic of the Philippines. Remnants of South Indian and Ceylonese bronzes of the 10th-12th centuries have also been discovered in these islands.

The author examines different theories regarding the origin of the old Tagalog script and concludes that the theory of the Indian origin and development of the old Filipino and the old Tagalog alphabets is the most probable and well-founded.

He further says that S. K. Bulich's theory of the Dravidian origin and development of Old Filipino and Old Tagalog scripts must be recognised now as the most probable of all. Filipino graphic signs for vowels were influenced by Dravidian and not by Brāhmī. The mode of comprehension of isolated consonants in Old Tagalog and Tamil scripts is alike. The ancient Filipino script has main specific features of the Tamil script and it is closer to it more than to other Dravidian scripts. At the same time, it is not possible to agree with the opinion of Piros Cutar who considers that the Philippine languages and dialects are the languages of the Dravidian family. It is necessary to take into account that the Dravidian influence went on over many centuries and intermingled with non-Dravidian influence.

G. Coedès has proved that all the inscriptions, without any exception, found in South-East Asia, have originated from South India, and that South Indian script (Pallava) was widely used there. There are indications of non-Dravidian influence, primarily in the later periods of the Philippine history, but the Dravidian influence was the earliest, relatively prolonged and dominant.

—*TC* Vol. XI No. 1, January-March 1964, pp. 58-91

**Nag, Kalidas**

### ORIENTOLOGY IN THE U.S.S.R.

Athenasius Nikitin, a Russian merchant, spent six years in India and was the first overland visitor from the West. The mission of Mykasimov



## INDIA &amp; THE WORLD

and later of Malinkov had the object of making a trade agreement. An Indian colony of merchants was established in Astrakan on the Volga estuary. The study of Sanskrit by Russian scholars in the 19th century reveals that Russian interest in Indian things was continuous and sustained.

—MR Vol. CXIII No. 4, April 1963, pp. 291-93

Roerich, Y. N.

## TOXARSKAYA PROBLEMA (TOKHARIAN PROBLEM)

The article, which treats one of the basic problems of the history of Inland Asia and India, contains little known data about the traces of the Tokhar in different regions extending from Tibet to Central Asia, between the 3rd century B. C. and the 10th century A. D. On the basis of Chinese and written classical sources, the author reproduces the course of events in Inland Asia which drove the hordes of the Yue-chi tribes westward towards the borders of India. The article contains proof which makes it possible to identify the Yue-chi of Chinese historical annals with the Tohari of classical authors. This article is of exceptional interest to all those who study the history, ethnography and languages of Central Asia.

—NAA Vol. VI, 1963, pp. 118-23

Saletore, B. A.

## WESTERN INDIA AND THE SOUTH-EASTERN ISLANDS

The author has shown that western India, south of Gujarat and north of Kerala, was in close contact with South-Eastern Asia from the 7th century till the 17th century A. D. According to him, the struggle between the Cālukyas and the Pallavas definitely brought the people of western India to the eastern sea-board, from where their ships could have direct access to Burma and the Islands of the South Eastern seas.

Many words in old Javanese inscriptions are of western Indian origin. For instance, *Karṇakke* represents Karṇāṭaka rather than Carnatic, a name given to the Tamil land late in the 17th century. The other instances of this sort are Malayan *Sembrani* = *Sāmbraṇi* of the Gaurasamudra inscription dated 1403, Malayan *paik* ('guard') = *Haḷe-Paika*, ('an old soldier' in Kannaḍa), Malayan *belañja* ('expenditure') = *Valañja* or *Vañajiga* (ancient Karṇāṭaka traders), etc. The personal names Uttuṅga, Viṣṇuvardhana and Tribhuvana, current among the kings of Java, are derived from the names borne by the Rāṣṭrakūṭas, Cālukyas and the Hoysaḷas.

In the inscriptions of Airlangga, there is a reference to the merchants from Karṇāṭaka, and the monuments at Borobudur are identical with those of the latest caves at Ajanta.



The Vijayanagara emperor was in close contact with the Malaya Archipelago. Pegu and Tennasserim are said to have paid tribute to the king of Vijayanagara, named Deva Rāya II (1419-1446 A. D.). In the Malayan romances, Hiyakut Mahārāja Puṣpa Wirāja, sometimes corrupted into Bispu Rāja and Hikayat Bakhtua, there are references to merchants from Vijayanagara. This shows that the memory of king Narasimha and of Kṛṣṇadevarāya, the Great of Vijayanagara left a deep impression on the mind of the Malayan people.

Western India was also in contact with China from the early Cālukyan times. In a Chinese Encyclopædia of the 11th century A. D., as preserved in the writings of the Chinese historian Ma-Twan-Lin, there is a reference to the making of presents by the king Che-lo-i-to and Tche-leou-k'i-pa-lo to the Chinese court. These kings are identified with Satyāśraya Śīlāditya of Gujarat, the son of Dharāśraya Jayasimhavarman, and Vinayāditya Prṭhivīvalabha, the son of Pulakeśin II of the early Cālukyas, respectively.

In the *Chou-Fan-Che* of Chau Ju-Kua, there is a mention of Hoysaḷa, which refers to the extensive empire of Hoysaḷa Vīra Ballāḷa II (1173-1212 A. D.).

In a Tibetan geographical work also, Karṇāṭa is mentioned.

—*JIH* Vol. XLI Pt. 3, December 1963, pp. 649-64

Sedov, L. A.

*KVOPROSU OB EKONOMICHESKOM STROC ANGKORSKOI KAMBODJHI IX-XII VV* (ECONOMIC SYSTEM IN ANGKOR CAMBODIA IN IX-XII CENTURIES)

An attempt is made in this article to analyse some of the data contained in the 9th-12th century Khmer inscriptions, which, to this day, have served mainly as a source for studying the political history and religion of Angkorian Cambodia with the object of reconstructing some of the aspects of the production-relations in Cambodia in the Middle Ages.

The author's attention is concentrated primarily on the temples. He divides them into 'personal' or 'kin' temples which represented a form of property of the feudal tribes, and 'central' temples which were evidently semi-state institutions. Informaion contained in a series of inscriptions makes it possible to calculate some of the 'constants' passing from inscription to inscription, such as the productivity of labour per workman engaged on the temple estate (on the average, 270-280 kg. of hulled rice a year) and the ration provided to the priests of the small temples (from 1 to 3 kg. a day). One of the inscriptions affords the possibility for calculating the rate of



exploitation of workmen for one temple (71·5%) and their consumption (230 gr. of hulled rice a day).

Several forms of organisation of the management of the temple estates may be defined. In some cases, the land owned by temple was divided among the members of its personnel, in other cases, there was a single 'temple field', the 'sacrificial rice' taken out of it, having been divided among the members. The land was cultivated by workmen attached to the temple, these workmen either had their own 'sustenance fields' allocated by the temple or received their share of grain from the crop owned entirely by the temple.

The 'personal' and 'central' temples were economically interdependent. A portion (the smaller share) of the surplus produce raised on the 'personal' temples was allocated for the maintenance of the 'central' temples.

The Ta Prohm inscription affords an idea of the economic organisation of the central temple. It may be said that the central temples had two basic sources of income: their own land tilled by the workmen of the temples, and the villages attached to the temple and often owned by 'personal' temples of the locality.

On the whole, the results of the analysis are indicative of the fairly high level of feudalisation in the Angkor society, of the important role played by the temples among other types of feudal owners, and of the hard exploitation of the population dependent upon these temples.

—NAA Vol. VI, 1963, pp. 73-81

**Tucci, Giuseppe**

#### THE TIBETAN 'WHITE-SUN-MOON' AND COGNATE DEITIES

Among the paintings of Pjantzikent, Bussagli noticed a deity holding in its hands the symbols of sun and moon; and among the frescoes decorating the chapels of the sku abum of Gyantse, the author discovered two images of a deity wearing diadem and necklace, representing alternately suns and moons.

A stanza, which occurs *verbatim* in all the three Tibetan treatises, studied by the author, summarizes the essential nature of the goddess d Kar mo ni Zla (White Goddess—Sun and Moon) and calls it the mistress of the sphere of Knowledge. Her connection with the sun and moon is emphatically indicated by her iconography and her name.

A story is told in the *Nilamata-purāṇa* of Śarabhu taking up in his hands the Sun and the Moon to prevent the gods from ceasing their fight



when the demon Jalodbhava obscured the universe with a deep darkness. In the Buddhist sources also, some images of Maheśvara hold the Sun and the Moon in two hands.

In the Shansi Provincial Museum, there exists the image of a standing Buddha represented as receiving a disk with the image of the moon in one hand and of the sun in the other. But the author is doubtful if the White Goddess—Sun and Moon—has been mentioned in Sanskrit sources.

The author is of opinion that this Goddess is iconographically related to a group of sun-and-moon-holding-deities, documented in Imrā.

—EW Vol. XIV Nos. 2-3, 1963, pp. 133-45

**Vorobyeva-Desiatovskaya, M. E.**

NAXODKA SANSKRITSKIX TEKSTOV V SREDNEI AZII  
(SANSKRIT TEXTS FOUND IN CENTRAL ASIA)

Some fragments of Sanskrit manuscripts on barks were found in Sang-tep (in Angorkii) by the expedition led by the Institute of History and Archæology of the Academy of Science, Uzbekistan, U. S. S. R. The fragments were presented by L. I. Alabaum, in the First All Union Conference on Iranian philology in Leningrad University in 1962.

The fragments, like most other Indian and Central Asian manuscripts, are in one-page form (*Pothī* type) and are written in black Indian ink on barks. The manuscripts are in vertical Central-Asian Brāhmī script, and according to palaeography, are nearer to some manuscripts found in Gilgit and are dated to the 7th–8th century A. D. or even earlier.

The language of the manuscripts is the so-called Buddhist-Hybrid-Sanskrit. The texts contain Buddhist canons, which are known as *Vinayapiṭaka*, dealing with the rules of conduct for monks, nuns and laymen. The manuscripts, being the first of its kind found in Central Asia, are very important for the students of history. Up till now, only a few detached inscriptions in Brāhmī and Kharoṣṭhī were found in Central Asia. It is known that, for hundred years, Central Asia was the vast region through which Indian culture along with Buddhism spread through China in the East and Central Asia in the West. These manuscripts confirm the spread of Buddhism in the territory on the right bank of Tukharistan. A copy of text accompanies the article.

—NAA No. 3, 1963, pp. 93-97

**Whitaker, K. P. K.**

A BUDDHIST SPELL

The Chinese characters surrounding the central figure of Candā in the bronze plaque, reproduced in the accompanying plates I–II in the



article, render a well-attested *mantra* addressed to the goddess. The Sanskrit version of the *mantra*, on the other side of the plaque, is in the Nepalese *rāñja* script.

The Chinese version of the spell could be as old as the 7th and 8th centuries, but the actual date of the plaque may be the 16th century.

Five dhāraṇīs of T'ang vintage, in different transliterations minus the seed syllables, are adduced. The transcription of Śubhakarasiṃha is accompanied by a Siddham version.

The Chinese title shows that its translator understood the numeral 'seven' as qualifying the Buddhas, whereas *koṭi* qualified the *devīs* or Buddha-mothers. The efficacy of this formula is said to be great if recited 108 times or 1080 times or thousands and thousands of times.

In his *Elements of Hindu Iconography*, Gopinatha Rao gives a detailed description of a series of nine goddesses, one of which is Cāmuṇḍā. This description is set out in the present article in an abbreviated form. Mārīcī, a form of Durgā, is identified with Caṇḍā among Chinese worshippers. It has distinctive features not included in the general representations of Durgā.

According to Jäschke, Durgā entered Tibet as dhar-mo (the white one), but, according to some Tibetans, she is *gdugs-dkar-mo* (the white umbrella one). The Tibetan worshippers do not always distinguish between the two deities.

Caṇḍī became a female form of Avalokiteśvara in Japan. All Chinese transcriptions suggest that the form of Durgā, under which this goddess reached China, was of Caṇḍī rather than of Caṇḍā. The iconography of Tou Mu is syncretistic. The goddess wears the Buddhist crown, is seated on a lotus throne, has three eyes, eighteen arms, and holds various objects in her many hands.

A magic formula, which is alleged to cure all illnesses, included in the book entitled *Hung-jen p'u chi T'ien-hon Sheng-mu* is reproduced in the article.

The Central figure of another plaque, the photos of which are given in the article, has nothing of the athletic character of the goddess of the former plaque and its face is also left blank. It includes seed syllables which have not survived in any of the Chinese versions quoted from the *Taiṣo Tripiṭaka*.



## VIII LAW, POLITY AND ADMINISTRATION

Derrett, J. Duncan M.

### LAW AND THE SOCIAL ORDER IN INDIA BEFORE THE MUHAMMADAN CONQUESTS

During 800-1200 A. D. in Indian history, there is a remarkable gap between the *Śāstric* theory and the practice. The original *varṇa*-duty of agriculture seems to have disappeared. The Kṣatriyas are represented more by ruling families and warrior chiefs than by genuine descendants of the second *varṇa*. Several Śūdra-families successfully undertook Kṣatriya duties and achieved Kṣatriya status. The Brāhmaṇa, too, abandoned their *varṇa* duties. But so long as change could be justified or explained, movement on the part of larger or smaller groups gradually through the *varṇa* system was not objectionable.

Besides, untouchability was now defined, slavery was recognised, and the status of the *Devadāsīs* was regularised. The law in practice fostered regulated advance by groups, and new matrimonial relations were opened not so much individually as by groups.

In some areas and periods, the caste could expel an individual, but the right to admit to caste privileges was intrinsically subject to political supervision. There is no evidence that *śāstric* rules of conduct were enforced upon an unwilling public. The *dharma* might be everlasting, but the details of practical law fluctuated, slowly and unevenly. The legal advisers were enjoined to advise the king as to which of the old conceptions were efficacious for this world and the next. If a *dhārmic* rule was detested by the public, it was *ipso facto* abrogated.

During this period, there appeared a medley of *dharmaśāstra*, customary law and legislation. Meat-eating and spirit-drinking became unfashionable and eventually objectionable. Widow-marriage and divorce became rare in respectable classes, vicarious procreation of children and promiscuous adoption of sons were looked down upon. Many humane and intelligent doctrines percolated through formerly hostile layers of custom and prejudice, and 'Hinduization' progressed upon legal as well as religious fronts. Some ancient customary elements succeeded in defying *śāstric* pronouncements.

In spite of all the pressure of orthodox opinion based upon the *śāstra*, the right of a Śūdra to be a *sannyāsin* and the right to remarry a widow and to reject a spouse, who was impotent or insane, reasserted themselves.



Liberty, equality and democracy were all unknown in India. What was wanted was meticulous attention to the minute adjustments of a prestige society, large shares for the great, smaller for the humble; security for the rich, squalor to the poor. In future lives, one's attention to the *ācāra* of this life would be rewarded, and promotion in the caste-scale was a legitimate aspiration.

—*JESHO* Vol. VII Pt. 1, April 1964, pp. 73-120

Dikṣit, R. K.

*YĀJÑAVALKYASMṚTI* MEN RĀJAPADA

(THE INSTITUTION OF ROYALTY IN YĀJÑAVALKYASMṚTI)

Yājñavalkya believed in the traditional eight constituent members of the State, *viz.*, sovereign, services, people, fort, treasury, punishment and allies. In this list, the first place given to 'king' is significant ; but there is a whole list of qualifications which a king must have, and Yājñavalkya agrees with the other Smṛtis in giving the first place here to courage. According to him, a king should know Logic, Politics, Economics as well as the three Vedas. He believed that, while administering even-handed justice, the king has no relatives or friends and he commits no sin by killing the criminals.

The duties of a king, according to this Smṛtis, are as follows : (1) to protect his subjects religiously ; (2) to be liberal in giving gifts to Brāhmaṇas and the needy persons ; (3) to honour and respect the learned ; (4) to see that everybody does his or her duty ; (5) to see that people strictly follow the *Āśramadharma* ; (6) to guard the rights of women ; (7) to raise the standard of life in his kingdom ; (8) to look to the economic prosperity of the State ; (9) to encourage efficient agriculture by sinking wells and building dams ; (10) to protect and aid the associations of artists, merchants and workers ; (11) to see that the members of the various corporations cooperate with their leaders and carry out their instructions ; (12) to make a foreign policy and organise an army and (13) to appoint ministers, advisers, spies and the chief officers.

—*Trip.* Vol. IX No. 8, June 1964, pp. 33-44

Gopal, Krishna Kanti

FORTS AND FORTIFICATIONS IN EARLY MEDIÆVAL INDIA

The Aryans probably learnt the use of fortification from the Indus Valley people. According to the accounts of the Arabs and the Turks, the whole of Northern India was studded with innumerable forts. A number of forts and fortified cities are mentioned in Sanskrit books and many are discovered as a result of recent excavations. Of all the different types, Kautilya regards the hill-fort as superior and the most unassailable. Bhoja and Medhātithi describe the salient features of a hill-fort.



Forest-forts are described as full of thorns, shrubs and trees and interspersed with water on every side and with secret passages. According to Bhoja, water-forts should be surrounded by deep waters on all sides.

According to the *Devī-purāṇa*, towns should have nine cubit high walls around them. According to the *Brahmavaivarta-purāṇa*, the maximum height should be twenty cubits.

The moat also was an important feature of fortification in the early mediæval India. The *Navasāhasāṅkacarita* says that the ditches of the city of Avantī were as wide and deep as the river Yamunā itself. It was because of these walls and moats that Sultan Mahmud could not conquer Kashmir. The fort of Kalanjar was described by Hasan Nizami as celebrated throughout the world for being as strong as the wall of Alexander, and the fort of Gwalior as the pearl of the necklace of the castles of Hind. From the *Prabandhacintāmaṇi*, we learn that the fort of Dhārā resisted Siddharāja Caulukya for twelve years.

Siege-craft was studied systematically in those days and they knew that in the absence of food, fuel and water, a fort is no better than a prison-house. The forts contained war-engines and many missiles and a good collection of the best weapons, stones and sand. Arrows with firebrands fixed to their points were used. Stones were hurled and hot oil was poured on those who approached the walls of a fort. But the siege-craft of the Hindus had not much sting and the besieged generally relied on the massive size of their strong walls which fostered in them a wrong notion of security.

Another factor, which must have greatly weakened the positive aspect of defence, was the growing popularity of ritualism.

*Harihara-caturaṅga* had introduced a new type of fort called *Dharmadurga*.

—UB Vol. X No. 2, August 1963, pp. 33-48

**Gopal, Krishna Kanti**

THE ASSEMBLY OF THE SĀMANTAS IN EARLY MEDIAEVAL INDIA

A survey of the references to the *sāmantas* in early mediæval period makes it clear that we do not get evidence to suggest regular assemblies of *sāmantas* like the curia of European feudalism in all the kingdoms of the early mediæval period. The rudimentary form of the assembly of the *sāmantas* was associated mostly with big empires and sovereign kings. We have no clear evidence to show that the assemblies functioned even under



the bigger feudatories. The possibility, however, cannot be entirely ruled out, because even the small State of Mithilā, which shows several early mediaeval institutions, had such an assembly. But we very much doubt, if these assemblies existed under smaller feudatories. Moreover, though the *sāmanta* assembly can be said to have deliberated over all the important problems of the kingdom, we do not have anything to suggest that they had any legal status of the type the *curias* had in Europe. It would appear that they mostly concerned themselves with questions of waging war or making alliances with other States and of maintaining peace in the kingdom. There is no reference to suggest that the *sāmanta* assembly served as judiciary and legislature or exercised any control over the revenue collection and administration. Our sources are equally silent about the rules governing the working of the *sāmanta* assemblies. We again do not find indications to suggest that the *sāmanta* assembly had any real executive function. It was an advisory board, and it was open to the king to accept its advice, though in practice, especially when the king did not possess much military power, he had to rely on the *sāmanta* assembly.

—*JIH* Vol. XLII Pt. 1, April 1964, pp. 241-50

**Gopal, Lallanji**

#### ON SOME PROBLEMS OF FEUDALISM IN ANCIENT INDIA

The State structure of ancient India has been described by some scholars in terms connected with feudalism. But it is clear that the general practice as revealed in the *Arthaśāstra* was that the State servants were paid in cash. They were not remunerated in terms of land and revenues of villages, as is done in countries where feudalism exists. The State, in those times, had its own army and the *Arthaśāstra* gives details of wages and food paid to it.

Moreover, it appears that generally there was a direct relation between the cultivator and the State. The cultivators were revenue-paying villagers; and the king realised the revenue directly from them.

The authorities on Ancient Indian History have unmistakably shown that *gaṇas* and *saṃghas* referred to the republics of those times; and there is nothing to suggest that they were nobles having landed estates.

The word *sāmanta* did not mean a noble, but it meant simply a neighbour. When applied to a villager, it had the sense of a cultivator from a neighbouring village. When used in connection with kingdoms, this term denoted a neighbouring king. The *maṇḍala* theory in the *Arthaśāstra* is a piece of political speculation and not a mirror of the existing political condition.

It appears that in ancient India, when rulers were defeated, they were made *sāmantas*, and their right to rule over their particular territories



was not taken from them. They had only to acknowledge the suzerainty of the overlord. Kālidāsa seems to represent the transitional period when the term *sāmanta* was coming to mean a subordinate ruler in place of a neighbouring king.

A *sāmanta* king paid his allegiance and dues as long as the suzerain was powerful and he used to accompany the emperor in his wars. One of the duties of the *sāmantas* was to report themselves at the court personally. There were also some *sāmantas* who occupied some office in the administration of the kingdom.

The process of neighbouring kings being reduced to the status of subordinates can be ascribed to the working of the peculiar Indian theory advocating a policy of *dhammavijaya*, which discouraged the annexation of a conquered territory, and was satisfied with the acknowledgment of the conqueror's suzerainty by the conquered.

It seems that towards the close of the period of our study, there had grown in India some sort of a feudal tendency. The practice of allotting lands to state officers has been recorded by Hsüan Tsang. But the growth of the feudal tendency is best illustrated by the inscriptions from Hazaribagh, roughly assigned to the 7th or 8th century A. D.

—*ABORI* Vol. XLIV Pts. 1-4, 1963, issued 1964, pp. 1-32

**Krishna Mitra**

MAURYAYUGE BHĀRATER VAIDEŚIKA KARMA-TATPARATĀ  
(FOREIGN AFFAIRS OF INDIA IN THE MAURYA PERIOD)

That the good name of a country depends to a large extent on its foreign relations was realized by the ancient Indians. The Mauryan government was the first organized government in India. Kauṭilya speaks of the king being supreme in all spheres of government activities. He was assisted by a Council of Ministers, which consisted of *Mantri* and *Amātya*. There was a separate office dealing with foreign affairs. Kauṭilya has specifically mentioned the policies of peace and non-alignment as the basic policies. He has also referred, in this connection, to the policies of negation, persuasion and conciliation. He has mentioned four categories of officers in the foreign affairs department, namely, *Dūta*, *Nissrṣṭhārtha*, *Parimitārtha* and *Śāsanahara*. Besides these officers, he has also laid stress on the utilization of Intelligence Department to secure secret information. Generally a policy of honourable co-existence was followed in those days. Diplomatic representatives of other countries received due honour.



Mehrotra, Baikunthanath

PRĀCĪNA BHĀRATA MEN DAṆḌA-VIDHĀNA (CRIMINAL PROCEDURE IN ANCIENT INDIA)

According to the ancient Indian criminal procedure, an accused was convicted or declared not guilty only after giving him very severe tests. A number of ordeals have been mentioned in ancient books for judging an accused. Considering all the circumstances, including the nature of crime and the season, the accused was required to pass through the most suitable of the ordeals, viz., ordeals of fire, water, oath on religious merit and other ordeals. These and some other ordeals are mentioned by Nārada and Bṛhaspati.

These ordeals were prescribed for serious crimes only and the judgement was never passed on the basis of the results of ordeals alone. Other evidence was also considered. These severe tests were given only if the accused was prepared to go through them.

—Trip. Vol. IX No. 3, December 1963, pp. 109-12

Nandou, J.

L'ANTORITÉ ROYAL AN KAŚMĪR MÉDIÉVAL (ROYAL AUTHORITY IN MEDIAEVAL KASHMIR)

In ancient times, particularly in Kashmir, though the power of a king was unlimited and arbitrary, it was subject to the influence of the Brāhmaṇas and the code of conduct for the kings. Medhātithi, who belonged to 9th century and probably hailed from Kaśmīr, in his comments on the *Manusmṛti*, presents royal authority as the result of a tacit contract between the people and the king. In his view, the king is a salaried employee to protect the rights of the people and the public revenues are his wages. Whereas the officials and functionaries, *divira* and *kāyastha*, are denounced for their misappropriation and exploitation, the king is eulogised as exercising a restraining influence on them and preventing them from tyrannising over the people.

Kalhaṇa presents the example of the king Candrāpīḍa, who was very careful to see that the rights of the people were amply safeguarded. He met the applicants at a place called *Bahyāli*, where everybody could have easy access. King Harṣa is said to have fixed bells at the gateway of the palace, by ringing which he could be informed of the presence of the complainants. This example was also followed by king Rama Kamheng at Sukhot'ai. King Uccala is said to have freely mixed with the people to assess their feelings. He also proclaimed that he would commit suicide in case anyone of his subjects died of fast against the excesses of the magistrates.



In Kashmir, public fasts, particularly those of the Brāhmaṇas, proved a corrective to the arbitrariness of the royal authority. The Brāhmaṇas are known to have practised self-immolations as a protest against the misuse of the kingly power and the excesses of feudal lords, as for instance, in the civil war during the reign of Sussala. But sometimes, the Brāhmaṇas made a wrong use of the strategy of fasting for ignoble and even ulterior motives.

In the opinion of the author, there was something like the separation of powers between the authority of the kings and that of the Brāhmaṇas. According to the common views, the Brāhmaṇas were the exponents of *dharma* and the king was its executant.

—JA Vol. CCLI No. 2, 1963, pp. 217-28

### Triveda, Deva Sahay PULISA (POLICE)

The word *pulisa* (police) is usually regarded as derived from the Greek word polis, meaning 'city'. But the word *pulisa* is found in its plural form *pulisā* in Aśoka's Pillar Edicts I and IV, while in Pillar Edict VII it occurs in the form *pulisāni*. The word *pulisa* is thus originally Indian. It does not, however, find place in any Sanskrit or Pāli dictionary. The reason is that the western scholars do not accept it as an Indian word.

*Pulisa* is probably derived from the Sanskrit word *purīṣa* (*pur*+*īṣa*), meaning the 'master or protector of the city'.

—NPP Vol. LXVII Pt. 2, 1963, pp. 164-65

### Vajpeyi, Raghavendra BĀRHAŚPATYA RĀJATVA-SIDDHĀNTA AURA USAKE NIYĀMAKA TATTVA (BĀRHAŚPATI'S CONCEPT OF ABSOLUTE MONARCHY AND ITS COERCIVE ELEMENTS)

Government and Royalty were recognised as old established institutions as early as the R̥gvedic period. There is also mention of election of kings in later Vedic literature.

Practices appropriate to the monarchical tradition were already evolved when Bṛhaspati wrote. He was the first authority on Indian jurisprudence who attributed divine sanction to the coercive force of a ruling monarch.

Kauṭilya also believes monarchy to have been originated because of the disorder caused by the rule of 'might is right'. By the time of Kauṭilya, the king was considered to be endowed with superhuman powers and was declared to be like Indra and Yama.



According to the *Mahābhārata*, when kingship was revived after being once abolished, the king gave an undertaking to the *Brahmavādī ṛṣis* that he would abide by their instructions. In spite of this, the *Mahābhārata* conclusively conferred divinity on the king.

Bṛhaspati did not believe that there were kings of different grades ; but Śukra graded kings as superior, inferior and mediocre. Manu agreed with the *Mahābhārata* idea.

Bṛhaspati attributed divinity to the function of a king and not to the personality of any particular king. The *Śatapatha* and the *Taittirīya Brāhmaṇas* clearly laid down that before constitutionally acquiring status of a king, the individual wielded no authority whatsoever.

—*VJ* Vol. XII No. 11, Jan. 1964, pp. 10-14 ; No. 12, Feb. 1964, pp. 7-12

Vajpeyi, Raghavendra

ŚĀSANA-VIDHĀNA KE SAṂDARBHON MEN *ARĀJAKA* (*ARĀJAKA* IN HINDU POLITY)

Modern writers on Hindu polity treat the terms *mātsya-nyāya* and *arājaka* as synonyms. But originally *mātsya-nyāya* denoted the anarchy and political chaos before the institution of the state came into existence, while *arājaka* as a technical term was used to denote the non-monarchical or republican form of government. In fact, the only similarity between *mātsya-nyāya* and *arājaka* was the absence of the king. But the Hindu *Dharmaśāstrakāras* were vehemently opposed to non-monarchical form of government and so they equated it (*arājaka*) with *mātsya-nyāya*.

—*NPP* Vol. LXVII Pt. 2, 1963, pp. 155-60



## IX LINGUISTICS AND GRAMMAR

Avasthi, Bachchu Lal

Ṛ SVARA AURA USAKĀ UCCĀRAṆA (THE VOWEL 'Ṛ' AND ITS PRONUNCIATION)

From a close relevant study of the *R̥gveda Prātiśākhya*, the *Mahābhāṣya*, the *Vārtika* as well as of the later Sanskrit, Prakrit, Persian and European modifications, we find that our *R̥kāra* is neither a pure vowel nor a pure consonant; and as such it is *vivṛta* in its vowel part and *iṣatspaṣṭa* in its consonant part. As a whole, 'Ṛ' should, therefore, be considered as an *iṣatspaṣṭa vivṛta* letter. Being a mixed letter, it is included among the vowels, because of the predominance of the vowel aspect in it; and it is decidedly wrong to pronounce it with a stress on the *refu*.

According to Patañjali, 'Ṛ' is lingual in its vowel as well as its consonant aspect. Hence its pronunciation should be lingual which should resemble a palatal sound. *Mūrdhā* is after all a part of the *tālu*. Patañjali probably considered a fully palatal pronunciation of 'Ṛ' to be quite wrong.

'Ṛ' of modern Sanskrit has not gone so far away from the 'Ṛ' of Patañjali that it may be necessary to exclude it from our Sanskrit alphabet.

—*Trip.* Vol. IX No. 4, January 1964, pp. 65-70

Ayyar, K.V. Krishna

TIRUNĀVĀY MĀMĀKAM

*Māmākam* in Malayalam is the colloquial variant of *Māghamagha* in Sanskrit, i.e., the *Magha* asterism of the month of *Māgha*. It denoted the festival which was celebrated till 1766 A.D. at Tirunāvāy and is still celebrated at Kumbakonam, Ujjain, Haradwar, Prayāg, etc., once in twelve years, when Jupiter and the Moon meet in Leo in the month of *Māgha*. When Haidar Ali conquered Malabar, the festival ceased to be celebrated at Tirunāvāy.

The author has given a short history of the observance of this festival in the south.

—*JIH* Vol. XLI Pt. 3, December 1963, pp. 665-80

Balasubrahmanyam, M. D.

THE ACCENTUATION OF *ARYA* - IN PĀṆINI AND THE VEDA

The word *arya* is derived from the root *ṛ* to which is appended the primary derivational suffix *yat*. An analysis of *arya*- in Pāṇini and the



Veda leads us to the conclusion that, according to Pāṇini, the vocable *arya-* is a paroxytone meaning 'master' and a 'Vaiśya'. *Phiṭ Sūtra* 1.17 has oxytonised *arya* in the sense of 'lord'. Kātyāyana was aware of the profuse occurrences of the oxytone in the Vedic texts and hence he introduced the accentual note under P. 3.1.103, thereby restricting the meaning of *arya* to 'svāmin'. The paroxytone is not attested in *RV*, *TS*, *SV* and *AV*; it occurs mostly in the Kāṇva and the Mādhyandina recensions of the White *YV*. If Uvaṭa and Mahīdhara were right in interpreting *arya* in *VS* 26.2 as Vaiśya—a sense which Pāṇini has expressly taught for this vocable, will this then suggest the possibility that Pāṇini was familiar with the White *YV* school inasmuch as he knew the Black *YV* School? The question is why Pāṇini has not taught a separate rule for fixing the *antodātta* in *arya* which has entered the Vedic vocabulary about 61 places? From the intelligent discussion by Patañjali on the P. *Sūtra* 1.1.1, it follows that in places where Pāṇini distinctly mentions the *Udātta* accent, the acute should be understood. As a matter of fact, the rule *aryaḥ svāmivaiśyayoḥ* is of general nature, its purpose being to teach the significance of the word *arya*; it should not, therefore, be taken for granted that Pāṇini was completely unaware of the oxytone which has played a prominent role in Vedic lexicography.

—*BDCRI* Vol. XXIII, 1962-63, issued March 1964, pp. 94-100

Banerjee, S. R.

#### FOLK ETYMOLOGY IN SANSKRIT LITERATURE

Folk etymology is the 'popular transformation of a strange word so as to give it an apparent relationship to another word better known,' e.g., 'sparrow-grass' from Latin *asparagus*, though it has nothing to do with sparrow or grass.

According to the Indian *paṇḍitas* belonging to the old school, 'Paradise Lost' is the English rendering of *paradeśo naṣṭaḥ* and Asia of *eṣyā* (the land of one's desire) and so on.

In Sanskrit literature, *māṁsa* is supposed to be *mām sa me he* (will eat in the next world); and *putra* is derived from *put* and *trai*, because of the idea that the son saves the father from *put*.

Kālidāsa's derivation of the words *umā* and *aparnā* is folk etymology.

Analogy plays an important part in folk etymology, e. g., an old man said *Rābhāṇa* instead of *Rāvaṇa*, because *bha* occurs in *Kumbhakarṇa* and *Vibhīṣaṇa*.

An Arabic and Persian scholar derives the words *mrijā*, *mālīka* and *mollā* with the help of the *unādi* suffixes to the root *mā*.



Barlingay, S. S.

## THEORIES OF LANGUAGE IN INDIAN LOGIC

The Grammar School, as represented by Bhartṛhari, develops the theory of *Sphoṭa*, according to which a sentence is its meaning which cannot be divided into parts, though, as a sound pattern, a sentence can be so divided. It is uniqueness of the sentence which makes it the unit of language.

The logicians distinguished four different factors which lead to linguistic knowledge. These are : (1) knowledge of words, (2) knowledge of the meaning of words and (3) knowledge of the denotative function of words. These lead to (4) sentence meaning or *Śabdabodha*. They also accepted *Āsatti*, *Yogyatā* and *Ākāṅkṣā*, which represent the formal factors in a sentence. Unlike the philosophers of the Grammar School, those of the Nyāya and Mīmāṃsaka Schools think that a word alone has meaning.

According to Nyāya logicians, a word has two kinds of meanings, the primary and the secondary. They propound essentially the name theory of meaning, so far as single words are concerned, The Mīmāṃsakas say that words refer merely to class ; the Buddhists hold what is known as *Apohavāda* and the logicians that a word simultaneously denotes an individual, as determined by a class and a form. According to *Nyāya-muktāvalī*, *Vyakti*, *Ākṛti* and *Jāti* are to be regarded as the denotative meaning of a word. The Indian logicians have regarded these factors even in a sentence.

*Lakṣaṇā*, the secondary meaning, is defined as a possible relation with the primary meaning. According to Nyāya logic, the words and phrases possess *Śakti* and *Lakṣaṇā*, the phrases possess *Lakṣaṇā* and *Tātparya* and a sentence possesses *Śabdabodha* and *Tātparya*.

But for its recognition of categories other than *Dravya*, its recognition of *Anvaya*, *Tātparya*, *Lakṣaṇā*, *Ākāṅkṣā*, and its different levels of object language and metalanguage, the Nyāya theory of language could have been interpreted as a name theory of language, according to which a sentence would be a very peculiar kind of name consisting of several names which, in turn, would be composed of several other atomic names.

—IPQ Vol. IV No. 1, February 1964, pp. 24-109

Bhattacharya, Ramasankara

*PADAKĀRA KE ARTHA KE VIŚAYA MEN EKA BHRAMA*  
(AN ERRONEOUS MEANING OF THE WORD *PADAKĀRA*)

Pulin Behari Chakravarti's view that, in Patañjali's *Mahābhāṣya*, the authors of the commentaries are denoted by the word 'Padakāra', is errone-



ous. Chakravarti has quoted the *Mahābhāṣya*'s statement '*Na lakṣaṇena padakārā anuvartavyāḥ*'. But here the word *padakāra* does not mean *vyatikāra*. It means *padapāṭhakāra*. Kaiyaṭa and Skandasvāmin also understand *padapāṭhakāra* by *padakāra* and in the *Prātiśākhya*s and the *Aṣṭādhyāyī* too the word *pada* denotes *padapāṭha*.

The commentators come after the authors of the *sūtras*. Hence the question of the latter following the commentators does not arise.

The view that *pada* is a kind of *vyākhyā* (explanation) is also wrong, because the *Ācāryas* of early times have mentioned numerous kinds of *vyākhyā*, but *vyākhyā*, being a kind of *pada*, occurs nowhere.

—*Sod Pat.* Vol. XIV No. 3, July 1963, pp. 165-68

Bhawe, S. S.

#### RGVEDIC PRAVĀT

The word *pravāt* is interpreted by Geldner as present participle of  $\sqrt{pru}$  against the *padapāṭha* which analyses it as a compound. The participle meaning from  $\sqrt{pru}$  does not suit many of the contexts. The absence of the radical accent and the form *pravantam* show that *pravāt* cannot be regarded as pr. part. of  $\sqrt{pru}$ . Macdonell derives it as *pravāt* and takes it to be an abstract substantive with a local sense 'height'. The derivation is acceptable, but the meaning 'height' does not suit all the contexts. A clue is given by Pāṇini 5-1-118. Accordingly, *pravāt* would mean anything having 'intensity' or 'excess' of the action with which it is presumably connected in the particular context. In the passages wherein the word occurs in nom. or acc. sing., the meaning is that of a substantive or preferably an adjective showing 'intensity of the action in the context'. In cases where the word *pravāt* occurs in acc. plu. gen. sing. plu. and loc. plu. the meaning varies in different contexts; the meaning 'river' or 'stream' is also applicable in some cases. *Pravāt* occurring in inst. case signifies 'a steep' or 'an ascending or descending path'. In case of derivative forms, the sense is 'intensity of the intended action.' Thus Pāṇini 5-1-118 gives a sure clue to arrive at the central idea of the word.

—*IA (Third Series)* Vol. I No. 1 January 1964, pp. 31-47

Bhayani, H. C.

#### A NOTE ON LATE SANSKRIT DVIRAṬIKĀ

The word *dviraṭikā* occurs twice in Jambhaladatta's *Vetālapañca-vimśati* of unknown date, but most probably anterior to the 16th century A. D. Emeneau's note on the word reads as follows: 'It occurs in the phrase *kṛpāṇena dviraṭikām kartayitvā*.' The author translates it as 'dealt



a sharp blow with his sword', which is admittedly merely a guess. Conceivably the word is based on  $\sqrt{ra}$ , 'to make a noise, crash (as an axe)'. In that case, the words may mean 'giving an echoing stroke with his sword'.

*Kartayitvā* usually means 'having cut', and this weakens whatever meagre value Emeneau's guess has. As these are the only known occurrences of the word under discussion, we have to fall back upon the consideration of the *Vetālapañcaviṃśati* passages wherein it occurs. In those cases, the meaning of *dviraṭikām kartayitvā* seems to be 'cutting these strings or chords'. Later on, Gujarati versions have also the same detail of bringing down the corpse by cutting the strings that held it hanging from a branch of the tree. Accordingly, *dviraṭikām kartayitvā* can mean only 'cutting the chords'. And now, if we remember that Gujarati *dordī* means 'a thin chord or string', we can easily see that *dviraṭikā* is nothing but a Sanskrit back-formation from *dordī* or more exactly its earlier reflex.

—VIJ Vol. II Pt. 1. March 1964, pp. 93-95

**Bhayani, H. C.**

APABHRAṂŚA *UVVIṬṬHA*—'LOST TASTE', 'BECAME INSIPID'

The author has collected about ten passages attesting the word '*uvviṭṭha*' 'lost taste', 'became insipid' or forms allied to it. These passages clearly show that Apabhraṁśa *uvviṭṭha*—*ubbiṭṭha*, Sanskrit *uddviṣṭa*—, old Gujarati *ubiṭha*—, 'old Braja-Awadhī. *ubiṭha*—meant 'lost taste', 'became tasteless', 'disgusting', 'loathsome', 'odious', 'aroused strong aversion', etc. The verbal base in NIA was *uvīs*—*ubīs*—derivable from Sanskrit *ud*+*dviṣ*—, Apabhraṁśa *uvvīs*—, *uvviṭṭha*—are paralleled by Apabhraṁśa *pais*—, *puiṭṭha*—and *vais*—, *vaiṭṭha*—(Gujarati *pes*—, *peṭh*—; *bes*—, *beṭh*—).

—JOIB Vol. XIII No. 1, September 1963, pp. 17-20

**Bhayani, H. C.**

STUDIES IN HEMACANDRA'S *DEŚINĀMAMĀLĀ*

Eighteen words from Hemacandra's *Deśināmamālā* are taken up for consideration. In his critical edition of the text, Pischel had to resort to etymology, the dominant criterion for selecting the reading and had to disregard the manuscript reading in many cases. With the publication of many new Prākṛit and Apabhraṁśa texts, it is possible to revise the readings of the *Deśināmamālā* in regard to form and meaning.

The words, discussed in detail, are the following :

- (1) *Ullova* vs. *Ulloca* (= 'canopy'), (2) *siṁṭhā* vs. *siṁḍhā* ('whistling through nose'), (3) *picca* vs. *pivva*—('water'), (4) *ovaṭṭī* vs. *ovaddhī* ('knot



of the garment'), (5-6) *civva*—and *civvara*—vs, *cicca*—and *ciccara*—('flat-nosed'), (7-8) *oddāmpia*—and *orāmpia*—('destroyed', 'attacked'), (9-10) *osaria*—and *osā*—('with face downwards', 'with the downcast look'), (11-12) *oggōla*—and *oāla*—('rivulet'), (13-14) *ohamisa*—and *oharisa*—('stone-slab for preparing sandal-paste'), (15-16) *kummaṇa* and *Kurumāṇa* ('withered'), (17) *uluhanita*—('crow') and (18) *olūmpaa*—('turn-spit').

—BV Vol. XXII Nos. 1-4, 1962, issued December 1963, pp. 51-56

Chapekar, N. G.

MANYU

The word *manyu* which occurs in the *R̥gveda* is derived from the root *man* 'to think'. *Manyu*, therefore, means the product of a thinking process. *Kṣatra* denotes physical strength, *Saha* is the power of endurance and *manyu* is firm determination. In later Sanskrit, *manyu* means anger. But fury or vehemence is the proper meaning of the *R̥gvedic* word *manyu*. It seems the personification of *manyu* was in the offing. Eventually it was deified and two whole *sūktas* (10.83, 84) were devoted in praise of the god *Manyu*. It is remarkable that there is no indisputable reference to *Manyu* in the 3rd maṇḍala. It cannot be denied that there is not much difference between the hitherto accepted meaning of *manyu* and the one suggested here. Resoluteness and fury—cause and effect—are often identified in casual parlance.

—PO Vol. XXVII Nos. 1-2, January-April 1962, issued July 1963, pp. 45-49

Dave, T. N.

UPAKRAMA-UPASAMHĀRA—AS A CRITERION FOR TEXTUAL INTERPRETATION

*Tātparya* is the meaning intended to be conveyed by the speaker. The very crux of the *vākya* is *ākāṁkṣā* (expectancy). No *vākya* is expected to express more than one *artha*, *prayojana* or relation (*saṁbandha*). When the *śabdākāṁkṣā* has been fully satisfied, a full *vākya* can join with another full *vākya* by the process of mutual expectancy. The *vākyas* joined in this way give rise to a *mahāvākya* and its constituent *vākyas* are called *avāntara-vākyas*.

*Upakrama* and *Upasamhāra* together constitute the first criterion for deciding the *tātparya* of the *vākyas*. Though the word *upakrama* means 'the beginning, yet every beginning is not an *upakrama*'. It often happens that the main topic is introduced through a story or a question. *Upasamhāra* constitutes the final recapitulation of all threads of discussion.

By the expression *upakramopasamhāra* we have to understand the agreement, in substance, of both these parts of the *vākya*. This agreement



of *upakrama* and *upasaṁhāra* is also called the *ekavākyatā* of the two. The *ekavākyatā* of the *upakramopasaṁhāra* gives us firm hold on the *tātparyārtha* of the *vākya*. When the *mahāvākya* is very big and its *upakrama* and *upasaṁhāra* are very far flung, we are often reminded of the *upakrama* in the midst of the discussion to reassure that the main thesis has not been lost sight of. This is known as '*madhye parāmarśa*'.

—SPP Vol. IV No. 1, February 1964, pp. 4-17

Ghosal, S. N.

### THE ASPIRATE *h* AFTER THE ANUSVĀRA AND ITS TRANSFORMATION IN PRĀKRIT

In Prākṛit, the sound *h* sometimes becomes changed to *gh* when it comes after the *Anusvāra*. This kind of development of *h* is very old and goes back to the days of the Aśokan edicts. The aspirate sound *h* is also a modification of the sound *bh* when the former comes only after the class-nasal *m*. The exclusive appearance of these forms in the Kālsī, Dhāuli and Jaugadā versions possibly suggests that the phenomenon is a peculiarity of speeches belonging to the Eastern and Northern regions. The tendency *mha* > *mbh* is a distinctive feature of the east, where it originally sprouted. Pischel has noticed the modification of the sound *nh* to *ndh* in the Pkt. dialects like Māh. A Māg. and Jaina Māh. The change of *mh* to *mbh* is also noticed in the dialects like A Māg. Jaina Māh. and Ap. As A Māg. is an eastern speech and shares much of the peculiarities of the eastern dialect Māg., the author suggests that the development of *mh* to *mbh* and consequently *ṣi nh* to *ndh* is a fundamental characteristic of the eastern dialect. Once this phenomenon was noted in the religious texts, for which Pischel's citation bears unmistakable evidence, this got wide approval from the composers of the other Pkt. dialects. This perhaps explains the appearance of the phenomenon in the western speeches like the Māh. Jaina Māh. and Western Ap.

The sound *h* which is guttural according to Pāṇini, when comes immediately after the *Anusvāra*, perhaps lends a guttural colouring to it which is pronounced like the guttural *ṇ*. When it happens, the aspirate *h* stands immediately after the guttural nasal *ṇ*, which is, in fact, a product of development from the same very *Anusvāra*. Such a situation becomes a pre-condition to the development of *h* to the sonant aspirate of the guttural group, i.e., *gh*. Here evidently one finds the operation of the same rule, which is responsible for the transformation of *h* to *dh* or *bh* consequent on its appearance (i.e., the appearance of *h*) after the dental nasal *ṇ* or the labial *m*, respectively.



**Hota, Siddheshwar****ON THE NIA ELEMENT OF TRIKĀṆḌAŚEṢA**

On critical examination and comparative study of the relevant texts of the *Trikāṇḍaśeṣa*, a Sanskrit dictionary compiled by Puruṣottama Deva (15th cen.), the author has found about one hundred vocables with new formative-colour which prove the ennobling influence of NIA dialects and languages over Sanskrit and Prākṛit.

This study, according to the author, demonstrates the changing character of Sanskrit language during the various stages, specially the Avahaṭṭa and Post-Avahaṭṭa periods.

—*JOIB* Vol. XIII No. 1, September 1963, pp. 5-16

**Iyer, K. A. Subramania****BHARTṚHARI ON VYĀKARAṆA AS A MEANS OF ATTAINING MOKṢA**

In the history of the available literature of the Pāṇinian system of Sanskrit grammar, the works of Bhartṛhari come after the *Mahābhāṣya*. The literature that must have existed between Patañjali and Bhartṛhari has, unfortunately, not been recovered. The *Vākyapadiya* consists primarily of verses and is divided into three Kāṇḍas. Bhartṛhari, referred to as a Mahāvaiyākaraṇa, occupies a high position in the history of *Vyākaraṇa*. Not only has he written a commentary on the *Mahābhāṣya*, but his *Vākyapadiya*, although not written in the form of a commentary on the *Mahābhāṣya*, is a study and interpretation of it. Of course, as the distance between Patañjali and Bhartṛhari is great, the *Vākyapadiya* shows the influence of the development of Indian thought during this long period. For the purpose of this paper, the *kārikās*, the *Vṛtti* thereon and the quotations occurring in the *Vṛtti* are all considered as propounding one doctrine.

Bhartṛhari holds that the purification of the word is the means to the attainment of the Supreme Self. He who knows the essence of its activity attains the immortal Brahman. Thus, what is meant by *sāyujya* is the attainment of the Supreme Brahman. According to Vṛṣabhadeva, Bhartṛhari, in proclaiming the attainment of Brahman to be one of the aims of grammar, is only repeating what Patañjali had already done.

The fundamental doctrine of the work of Bhartṛhari is *Śabdādvaita*, the concept that the ultimate Reality is of the nature of the world. This doctrine may be briefly stated as follows :

Brahman, the ultimate Reality, exists in two states : in knowledge (*vidyā*), it is in an undifferentiated state and in nescience (*avidyā*), it is in a



differentiated state. In the differentiated state, it appears in many forms : as the substance and attribute (*dharmin* and *dharma*) as the present, past and future, as the objects in which the universal inhere, as objects which differ from one another and as objects which are identical with one another. But the Reality is beyond all these differentiations ; it is one and remains so even in the state of differentiation. It has powers which led to these differentiations and which cannot be defined as being identical with it or different from it. Nescience is the source of all these powers and it is, therefore, the cause of all differentiation, just as knowledge means unity and the removal of differentiation.

Brahman is of the nature of the word, because all its products and all phenomena are intertwined with the word. So the source of all of them must be of the nature of the word. It is the word which appears as a multiplicity of objects. That is why all objects can figure in the cognition produced by words. Knowledge in which objects figure is expressed in words. So knowledge is also of the nature of the word.

The author concludes, on the basis of the passages quoted by him, that, whether the goal be the attainment of divine happiness or liberation, it is only the *Vaiyākaraṇa* who can reach it. He quotes a passage from *Vṛtti* on I. 120 to the effect : 'Those persons in whom correct speech exists in a greater measure, in them also resides, in a greater measure, the holy form of the Creator'. We are further told that as long as the grammarian is still alive, this holy lustre is as though hidden under a vessel. But as soon as he dies, it merges into the great Word-Principle, its own source and the source of everything else.

—Br. V. Vol. XXVIII Pts. 1-2, May 1964, pp. 112-31

Lesny, V.

THE STAGE OF DEVELOPMENT OF THE PRĀKRIT OF BHĀSA'S DRAMAS AND HIS AGE (TRANSLATED FROM GERMAN BY S. N. GHOSAL)

Bhāsa's Prākṛit is later than that of Aśvaghoṣa, but earlier than that of Kālidāsa.

In the Prākṛit of Aśvaghoṣa we do not find anywhere the elision of, the consonants, while in Bhāsa's Prākṛit the consonants *k, g, c, j, t, d, p, b, v* and *y* are elided between vowels, though not so frequently as in the Prākṛit of Kālidāsa.

The sound *y* in the initial position never becomes changed with *j* in Aśvaghoṣa, but in Bhāsa this is very common. The modification of a surd to sonant happens in Aśvaghoṣa only for once, but in Bhāsa this change is quite frequent.



In the Prākṛit of Aśvaghoṣa we never find the change of the dental *n* to the cerebral one as we do in Bhāsa. In Bhāsa the consonant group *iñ* has been treated in a way different from that in which it has been treated in Aśvaghoṣa.

Simplification of the assimilated consonant groups is more frequent in Bhāsa than in Kālidāsa. The second group *ry* becomes transformed into *yy* both in Aśvaghoṣa and Bhāsa ; but later it becomes modified to *jj*.

In Śaurasenī only the form *attāṇaam* is valid ; in Bhāsa one finds *attāṇam*. The nominative plural of the first person pronoun appears as *vayam* in Aśvaghoṣa's Śaurasenī, while in Kālidāsa's Śaurasenī the form *amhe* appears. Bhāsa has three forms; *vayam*, *vaam* and *ahme*. According to the author, Bhāsa should be placed in the first half of the fourth century A. D.

—JOIB Vol. XIII No. 1, September 1963, pp. 48-53

Miller, Roy Andrew

THON-MI SAMBHOṬA AND HIS GRAMMATICAL TREATISES

Two early grammatical treatises are in Tibet and in the West, generally attributed to a person known as Thon-mi Sambhoṭa, the *Lunston-pa risa-ba sum-cu-pa* (hereafter : SCP; its pseudo-Sanskrit title=*Vyākaraṇa mūla trimśat*) and the *Rtags-kyi-hjug-pa* (hereafter : RKHP=*Vyākaraṇa liṅga batāra*). There is no reason to doubt the considerable antiquity of either the SCP or the RKHP texts as such, even though their attribution to Sambhoṭa cannot be maintained. They do not appear to be of the same date. In the case of the SCP, it is not by any means a completely homogenous work composed by a single person at one point of time. It is difficult to understand how Thon-mi Sambhoṭa and the texts now generally attributed to him, could have escaped notice in the SSBP (*Sgra-sbyor bam-po gnis-pa*) and its Colophon, had they and their presumed author then enjoyed anything resembling the positions of unquestioned and even supernatural authority that both came to enjoy in later centuries. The two texts, SCP and RKHP, clearly represent several decades of attempts at grammatical description and normative orthographic statements, reaching as they do from early times down to post-reform standardized Buddhist translation language (all of the RKHP) and including metrical paraphrases of materials drawn from, or closely allied to, the SSBP.

—JAOS Vol. 83 No. 4, September-December 1963, pp. 485-502

Mishra, Muralidhara

LAKĀRĀRTHAVICĀRAḤ (A DISCUSSION ON THE MEANING OF LAKĀRAS)

The *Lakāras* show tenses like present, past and future. Patañjali has discussed the nature of time in the *Mahābhāṣya*. Kaiyaṣa and



Nāgeśa have elaborated this theme in their commentaries on the *Mahābhāṣya*. Bhartṛhari has thrown further light on it by describing it as the power of *Śabdabrahma*. Nāgeśabhaṭṭa has interpreted time according to the doctrines of the *Yogaśāstra*. The author has discussed all these matters in the present article and, in particular, dwelt upon the different view points regarding *pravartana*, the meaning of the *lin lakāra*.

—SS Vol. XVIII No. 4, Samvat 2020, pp. 1-16

**Misra, Akhilesh**

**BHĀṢĀ-ŚĀSTRA KE SAMAIKYA SŪTRA (SOME UNIFYING PRINCIPLES OF PHILOLOGY)**

A study of philology enables us to identify place-namas and is helpful in solving many problems of ancient history and culture.

Many foreign authors have taken Aryan and Dravidian languages as the basis of difference between northern and southern India. But there are many Aryan words in the languages of the South, such as Telugu. Scholars like Narayan Rao have shown that the language of the Andhra region is the sister of the *Paiśācī-Sanskrit*. On this basis, some of affinity between Panjabi and Telugu may also be traced. Many words of European languages in different countries bear a close similarity with each other, and quite a few of them, with Sanskrit words.

In this way, the study of philology can also help to bring about unity among nations.

—Trip. Vol. IX No. 1, October 1963, pp. 57-64, /72,

**Muni Buddhamalaji**

**BHĀRATĪYA BHĀṢĀON KO JAINA SĀHITYAKĀRON KĪ DENA (CONTRIBUTION OF JAINA AUTHORS TO INDIAN LANGUAGES)**

Jaina authors generally chose the language of the people for communicating their ideas. The *āgamas*, *niryuktis*, *bhāṣyas* or *cūrṇis* were written in *Prākṛit* language. In Sanskrit language, we have the well-known work *Tattvārthasūtra* of Umāsvāti and different commentaries on it written by Siddhasena, Haribhadra, Yaśovijaya, etc. Authors like Haribhadra started writing Sanskrit commentaries on the *āgama* works written in *Prākṛit*. Grammatical works like *Hemaśabdānuśāsana*, *Malayagiri Vyākaraṇa*, etc., were also written in Sanskrit by Jaina authors. Many Jaina authors have also contributed to the field of poetry, drama, didactic poetry, lexicons, etc. Joyindu (Yogīndu), Svayambhū. Puṣpa-danta, Kamkāmara and other Jaina authors wrote their works in *Apabhraṃśa*.



The author goes on to enumerate a large number of important Jaina works written in regional languages of India.

Thus the Jaina authors have significantly contributed to the growth and development of different Indian languages.

—*Sod. Pat.* Vol. XV No. 2, April 1964, pp. 105-29

Nolle, Wilfried

## SANSKRIT AND TAMIL GRAMMARS

Father Heinrich Roth had compiled the first Sanskrit Grammar in a European language, which remained in the form of a manuscript. Roth's work continues to exist only in the book *China Illustrata* of Father Kircher. The original ms., according to Lachariae, is either lost or misplaced.

J. E. Hanxleben also wrote a Sanskrit Grammar in Latin. This too was never published. This work was used by Paulinus who published his Sanskrit Grammar in Rome in 1790.

Bartholomaeus Ziegenbalg compiled a dictionary of Tamil language which appeared in 1716 in Halle an der Saale. This work was the beginning of Indian philology in Europe.

J. P. Fabricius published *A Malabar and English Dictionary* in 1779 with the help of Chr. Breithaupt. Expanded version of this work appeared in 1897. In 1834 Rottler wrote smaller Tamil Dictionary and two years later, Renius wrote Tamil grammar. The *Outline of the Tamil Language* by Karl Graul was published in 1855. The last German grammar of the language of Tamilnad, viz., *Praktische Grammatik der Tamilsprache* by Hermann Beythan was published during the Second World War.

—*CF* Vol. VI No. 2, January 1964, pp. 51-55

Norman, K. R.

## MIDDLE INDO-ARYAN STUDIES IV

### I. *Pā-tanu*—'few'

Discussing *tanu*, the author refers to the *Pāli Tipiṭaka Concordance* Vol. II p. 206 as listing *te tanūhi tanutarā lokasmim ye evam āhaṃsu* (Mi 498).

### 2. *AMg bila*—'salt'

*AMg bila*— (or *vila*) 'a kind of salt'—is found in the phrase *bilaṃ va loṇaṃ ubbhiyaṃ vā loṇaṃ*. (Āyār. 11.1.6.6 translates 'fossile salt' clearly taking *bila* in the sense of 'hole'.



The word, however, occurs in Pāli also in combination with *ubbhida* in a list of types of salt at *Vinaya* I. p. 202. Here Buddhaghōṣa glosses *bilan ti sabbasambharehi saddhiṃ pacitaṃ, taṃ rattavaṇṇaṃ*. Rhys Davids translates 'kitchen salt' and Miss Horner 'culinary salt'. In a footnote Rhys Davids suggests the derivation <Skt *viḍa-*, and he is followed in this by the PTS Dict. Confirmation of this etymology is given by the occurrence of the phrase in Dasav. VI, 18. It is possible that we are to see this same meeting of *bila* in Utt. XXIV, 17-18.

### 3. Pkt. *loḍha-* 'pestle', rolling pin'

In this treatment of Skt. *lubh-* 'to disturb', Burrow dealt with forms derived <\**leus-t-* and quoted in a footnote "Cf. also Deśi *luṭṭha-* 'fragments of brick,' <\**luṣṭa-*". There is, however, another word claimed as deśi in PSM which can, with some certainty, be connected with \**leus-t-*, namely *loḍha-* in the sense of 'stone used for pounding.' The word in this sense is not claimed as deśi by Hemacandra, and AMg Dict. gives a derivation from Skt. *loḍha-*, which is not included in MW.

### 4. Pkt. *kūva-* 'call (for help)'

The word *kūva-* occurs in DNM 2.62. From an examination of the use of the word and its derivatives in literature, however, it seems clear that the original meaning was 'call' and then 'call for help,' and the meanings given by Hemacandra are either based upon misunderstandings of literary usages or represent genuine semantic developments not at present attested. The associated verb *kūvai* occurs in Utt. XIX. 54 as a present participle *kūvanta*, and is explained as *kūjanta*.

The past participle passive of *kūvai* is found in both simple and compounded forms. Some semantic development is already traceable in *kūviyabala-* 'an auxiliary army,' i.e., one called to help (Nāyā 18.140), and the samē idea of 'summoned to help' is seen in the occurrence of *kūviya-* in the sense of 'one who helps another in recovering stolen property.

The noun *kūva-* occurs in Nāyā 16 and N. V. Vaidya translates 'rescue'. The author would suggest, however, that the translation 'come to my call (for help)' makes very good sense here.

The word occurs in the form *kūvāra-* in Apabhraṃśa, where the basic meaning of 'call' is still clearly retained. It is interesting to note that the identical semantic development 'coo (of birds)' > 'cry out' > 'call for help' occurs in the case of Dravidian *kū-*. Since the IA and Dravidian words are clearly both of onomatopoeic origin, probably nothing more than independent parallel development should be seen here.



Perrin, J. M.

L'AFGHON, DIALECTE INDO-ARYEN PARLE AN TURKESTAN  
(THE AFGHON, INDO-ARYAN DIALECT SPOKEN IN TURKESTAN)

The author has studied a particular Indian dialect spoken in the regions of Regar, Gissar, Sahrinaw in Tajikistan and Pahtaabad Hanaka, Denau, Surchi, Sary-Asiya in Uzbekistan along the river Surkhan-darya. This language is different from Pashtu and is akin to Indo-Aryan. The author has traced a large number of Hindustani words in this language, a list of which he has given in his paper. He has concluded that the speakers of this language were people from North India who settled in Turkistan sometime back. Among their legends, he has noted in particular that of the king Sanovar and his wife Gul.

—BEFEO Vol. LII, Fasc. I, pp. 173-181 1964

Rosane Rocher

THE TECHNICAL TERM *HETU* IN PĀṆINI'S AṢṬĀDHYĀYI

Professor Renou, following the lead of the Indian commentators and also of Böhtlingk's, arrives at twofold definition of the term *hetu*: as a technical term, *hetu* indicates the agent of the causative form of a root; as a *laukika* term, *hetu* has the general sense of 'cause'. However, if we examine the way in which Pāṇini uses the term, we are led to the conclusion, first, that there is not a single *sūtra* in which the agent of the causative verb is actually called *hetu*, whereas, in several instances, this agent is explicitly referred to by the normal technical term for the agent, namely, *kartṛ*. Next, it becomes equally clear that the term *hetu* is used when speaking of causative and of non-causative clauses as well, without there being any reason to speak of a technical term in one case, and of a *laukika* term in the other.

The author points out that agent of the causative is also called by Pāṇini as *kartṛ*. It is concluded that Pāṇini, when speaking of *kartṛ*, has in view the agent of non-causative sentences and of causative sentences as well. The writer also points out that *hetu* is also a technical term indicating as basic element of the action as any other *kāraka* without any difference whether the action is expressed by a causative or a non-causative verbal form.

—VIJ Vol. II Pt. 1, March 1964, pp. 31-40

Sastri, Kapila Deva

BHARTṚHARI'S DISCUSSION ON *SĀMĀNĀDHIKARĀṆYA*

In the two phrases *virah puruṣaḥ* and *rājñah puruṣaḥ*, the relation between the first and the second word is that of an attribute and a sub-



tance. Then why is it that in the first instance, the attributive word has the nominative case and in the second, the genitive ?

The question arises how the nominative case, which does not express any relation can indicate the relation of attribute and substance. To this, it may be rejoined that the addition to the basic sense of the attributive word occurs only when it forms part of a sentence or phrase, and not when it stands alone. In the oblique cases, however, an additional sense automatically attaches itself to the attributive word, irrespective of whether it stands alone or in a sentence. In the phrase *rājñah puruṣah*, the attributive *rājñah* does not convey merely its basic sense of 'king', but of something belonging to or related to the king. Hence the use of the genitive case. Bhartṛhari also states that words which have the relation of quality and the possessor of the quality (*guṇaguṇibhāva*), or of substance and its owner (*svasvāmibhāva*), or of part and the whole (*avāyavāvaya-vibhāva*) are always put in different cases. Only such words as signify their basic sense and refer to the same substance are placed in apposition with one another, as in the phrase *vīraḥ puruṣah*.

In the *vīraḥ puruṣah*, there is *sāmānādhikarānya* which means that the two words or their meanings must refer to two objects which reside in the same substratum. The writer discusses the question of *sāmānādhikarānya* in detail on the basis of the theory propounded by Bhartṛhari.

—Br. V Vol. XXVIII Pts 1-2, May 1964, pp. 41-54

Sharma, Dasharatha

ŚODHAṬIPPANA (RESEARCH NOTE)

Kavi Lakṣmaṇa racita 'Nemināhacariu' kā Goṇandanagara aura usamen racita Vyākaranagrantha (Town of Goṇanda and a grammatical work in Nemināhacariu of the poet Lakṣmaṇa).

The author refers to the *praśastis* of several works in the apabhraṃśa published by Paramānanda Jain. One of them is the *praśasti* of *Nemināhacariu* of poet Lakṣmaṇa.

This poet belonged to the town of Goṇanda in Mālavā and has alluded to a grammatical work written by a preceding poet which has not been identified as yet.

The author takes 'Goṇanda' to be a corrupt form of 'Gonaddha' or 'Gonarda', which was situated between Vidiśā and Ujjayinī. As it was also the birth-place of Patañjali, the author identifies the preceding poet of Lakṣmaṇa and his grammatical work with Patañjali and his *Mahābhāṣya*, respectively.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

—Ane, Vol. XVI No. 5, December 1963, pp. 228-29



Upadhyaya, Sabhapati

ŚABDAMĀŚRITYA VYAVAHĀRAPATHAMĀGATĀNĀM LIŅGĀ-  
NĀM NIRŅAYAḤ (THE DETERMINATION OF THE GENDERS OF  
WORDS ACCORDING TO USAGE)

From the *sūtras* of Pāṇini and the *Vārttikas* of Kātyāyana, it appears that the *liṅga* means the *prātipadika*. Patañjali has discussed this topic while commenting upon the *sūtra striyām*. After examining many views, the author has shown that the states of *upacaya*, *apacaya* and *madhyama* correspond, respectively, to the masculine, feminine and neuter genders. Although these states are present in everything, yet the gender is determined by the intention of the speaker. Usually the gender of words is decided with reference to the usage. This view of the *Mahābhāṣya* has been elaborated by Bhartṛhari in the *Vākyapadīya*. While discussing the quotations from these works, pertaining to this matter, the author has also examined the views of the Nyāya, Mīmāṃsā, etc.

—SS Vol. XVIII No. 3, Samvat 2020, pp. 1-12

Venkatarayacharya, K

‘ABHANGAVITHALA’ NĀMNO NIRVACANAM (THE ETYMOLOGY  
OF THE NAME ‘ABHANGAVITHALA’)

According to scholars, the word ‘*abhaṅga*’ refers to the bendless pose of the deity. Probably the deity at Pandharpur is called ‘*abhaṅga*’, because it was never broken or destroyed by any person. This etymology of the word ‘*abhaṅga*’ also deserves consideration.

—PO Vol. XXVII Nos. 1-2, January-April 1962, issued July 1963, pp. 36-38

Windekens, A. J. Van

ÉTUDES DE PHONÉTIQUE TOKHARIENNE V (STUDIES IN  
TUKHARIAN PHONETICS V)

The author has discussed the treatment of *schwa secundum* (reduction of small vowel) in the Tukharian language. He has studied this phenomenon in the words *nātsw*, *sne*, *wnisk*, *slākkar*, *kāt*, *slāpp*.

He has also discussed the change of Indo-European \**u* in Tukharian *y* before Indo-European \**e*, \**i*, \**é* and pointed out, with reference to a large number of illustrations, that it is very frequent in this language.



**Yasuaki Nara**

**ON THE 'SO'HAM', 'SA TVAM', ETC., IN THE BUDDHIST (HYBRID) SANSKRIT**

In the Buddhist (Hybrid) Sanskrit, we often meet a demonstrative pronoun *sa* conjoined with another pronoun, especially a personal one. The idiom 'so'ham' ('*sa tvam*', '*te vāyam*', etc.) indeed occurs in not a few texts and seems to show various usages and functions. In Sanskrit, including the Vedic, *sa* functions to give an emphatic sense, but in majority of cases, it is to be taken as a sort of conjunctive particle expressing the meaning of conclusive or consecutive.

Contrary to this, in Pāli, only the emphatic use of *sa* appears to have been noticed, although the conjunctive sense should sometimes be admitted.

The same can be said regarding certain passages in Buddhist (Hybrid) Sanskrit, which show very much Pāli-like style.

The author quotes some passages to show that '*sa khalv'ham*' is very common in which the lingering demonstrative sense (that I) cannot be denied. It is, however, to be noted that *sa* has at the same time the meaning of conjunctive as, in fact, the corresponding passages prove it by putting '*iti*' or '*tato*'.

In some casēs, co-existence of the demonstrative and conjunctive sense is also found.

In brief, the following meanings can be noted : (a) Conclusive (consecutive). This sense is predominant. (b) *sa* occurs where no conjunctive sense is required. Since it appears mostly in the beginning of a conversation or thinking introducing new things, it may be said introductory. (c) At times *sa* appears where the usual construction requires *evam*, for instance, '*so'ham veditvā*' would mean 'thus pondering'. (d) There are instances in which '*sa*' seems to import various temporal meanings such as 'and now', 'yet now', 'at that time', etc.

—JIBS Vol. XI No. 2, March 1963, pp. 32-38



## X LITERATURE AND RHETORICS

Agrawala, V. S.

### DEVĪ-MĀHĀTMYA OR THE GLORIFICATION OF THE GREAT GODDESS

The Goddess (*Devī*) represents the metaphysical principle of power, the transcendent source and support of all creatures and creation, as propounded both in the Vedas and in the Purāṇas.

The ever-raging *daivāsura* conflict is the keynote of the *Devī-māhātmya* in which the *Devī-caritra* is conceived of as in three parts :

(1) The *Pūrvacaritra* against Madhu and Kaiṭabha relates to the plane of the mind of the Psychic man. (2) *Madhyamacaritra* against Mahiṣa relates to the plane of *prāṇa* or the Vital man and (3) *Uttaracaritra*, against Śumbha and Niśumbha, etc., relates to the *pañca-bhūtas* of the Physical man.

In the *Pūrvacaritra*, when the Great Goddess, who existed in *Nidrā* in the body of Viṣṇu was involved, she left him and exercised her infatuation on the minds of Madhu and Kaiṭabha when Viṣṇu killed them. The meaning is clear ; Viṣṇu as the supreme principle of *Sattva* compelled both *rajas* and *tamas* to submit to his ordinance.

In the *Madhyamacaritra*, there is an elaboration of the theme of a grand conflict between the powers of light, retreating for a time against the powers of darkness getting ascendance for a while which are finally broken with the assistance of the higher divine principle. It is symbolised as the Goddess killing the demon Mahiṣāsura. *Mahat* overcome by *āsuric* darkness is Mahiṣa.

In the *Uttaracaritra*, the battle with Śumbha and Niśumbha represents the psychological complex, that with Caṇḍa-muṇḍā the doubts and fluctuations in deciding about actions, and that with Raktabīja, struggle against the person whose birth is from the blood.

The essence of the *Devī-māhātmya* is found in the several *stotras* embodied in the text. In one *stotra*, the Great Goddess is invoked as *Viṣṇumāyā*—his supreme *Śakti*. The first dominant manifestation of *Viṣṇumāyā* is consciousness; and once the *Devī* is conceived as consciousness,



all the faculties of the soul and the forms engendered in matter become identified with her power.

The *Pūrva-caritra* corresponds to the plane of *sattva*, the *Madhyama* to that of *rajas* and the *uttara* to that of *tamas*.

—UB Vol. X No. 2, August 1963, pp. 13-31

**Agrawala, V. S.**

### SANSKRIT, THE WISH-FULFILLING MOTHER OF WISDOM AND CULTURE

Sanskrit is said to be the language of divine inspiration. It is primarily the language of esoteric knowledge, comprises the knowledge of the creative process of the cosmos and preserves the secret of cosmic mystery. That is the highest value of Sanskrit tradition as preserved in the Vedas and elaborated in the Brāhmaṇas, Upaniṣads, Epics and Purāṇas. The underlying unity behind this vast literature is distinguished by a symbolism which is the sheath of mystical meanings relating to the metaphysics of universal creation.

Scholars are trying to interpret this supreme literature, but the problem is not solved. It is of understanding the metaphysical thought in which the cosmic creative process is clothed in an esoteric style by conscious effort.

*Rgveda* holds the key of Sanskrit esoteric and mystical knowledge. The Universe is made manifest by an *ardha* of *Brahman*; the other *ardha* is an unknown symbol. Mind (*manas*), Life (*prāṇa*) and the Five Elements (*Pañca Bhūtas*) are the seven sons of the manifest *ardha*, and they constitute the seed of all creation (*Bhuvanasya retah*). Fire and Water are two facets of the one Power which is the propelling force of Infinite nature. Greek mythology and Indian symbolism conceived of the elements of Fire and Water as those in which the active and passive productive powers of the Universe respectively existed. These truths hold good both in the macrocosm and in the microcosm.

Sanskrit Literature is cast in the mould of mythical stories, legends and narratives, but they aim at stating the cosmogonic truths. That is the mission of Sanskrit.

—Pra. Vol. IX No. 1, October 1963, pp. 3-9

**Ahmad, Aziz**

### EPIC AND COUNTER-EPIC IN MEDIEVAL INDIA

Muslim impact and role in India generated two literary growths : a Muslim epic of conquest, and a Hindu epic of resistance and of psycho-



logical rejection. The two literary growths were planted in two different cultures; in two different languages, Persian and Hindi, in two mutually exclusive religious, cultural and historical attitudes, each confronting the other in aggressive hostility. Each of these two literary growths developed in mutual ignorance of the other. The Muslim and the Hindu epics of Medieval India may be described as epic and counter-epic.

Among the Muslim Epic of Conquest, we have Amīr Khusrau's *Miftāḥ al-futūḥ*, his historical narrative, *Khazā' in al-futūḥ*, his another epic *Āshīqa*, his another work *Nuh Sipihr*, his last epic narrative *Tughlug Nāma*; Iṣāmī's *Futūḥ al-salāṭīn*, Āzurī's *Bahman Nāma* and Muhammad Jan Qudsi's verse rendering of the *Bādshāh Nāma* of Lāhorī.

Among the Hindu Epic of Resistance, we have *Prthvīrāja Rāso* of Cand Baradāi, *Prthvīrāja-vijaya*, probably composed by Jayanaka, *Hammīra Mahākāvya* of Nayacandra Sūrī, *Padmāvata* of Malik Muhammad Jāisī and the *Granthāvalī* of Kavi Bhūṣaṇa.

JAOS Vol. 83 No. 4, September-December 1963, pp. 470-76

Alsdorf, L.

#### THE ĀKHYĀNA THEORY RECONSIDERED

In the *ākhyāna* theory, the Jātakas occupy a kind of key position. The redactors of the Pāli canon included in it the Jātaka *gāthās* only; the prose was from the beginning a commentary an *Aṭṭhakathā*, which was lost, and replaced by the comparatively very late *Atthavaṇṇanā*.

The *Uttarajjhāyā* is mostly in verse. Each of the legendary chapters is, by no means, a homogeneous composition. The *Āryās* therein can be regarded as secondary additions. The Jain material thus confirms the existence of the old literary type called *ākhyāna* by Oldenberg.

Speaking of the legend spell in the *Rgveda*, the author says that its two parts, the tale and the appended spell, may theoretically be composed by the same poet at the same time, but it is at least equally possible that an existing story, that existing *ākhyāna* verses, are secondarily put to magical use, are converted into a charm by subsequent addition of the spell.

It may suggest to us that old *ākhyāna* verses, quoted from the store of popular *ākhyāna* poetry, were put to magical use by the secondary addition of an appropriate spell, and what was incorporated into the *Rgveda* was not an original *ākhyāna* but this secondary magic combination. This magic *sūkta* might, and probably would, be recited, like any other *Rgvedic sūkta*, without the prose portions.

Oldenberg's *ākhyāna* will perhaps be considered more acceptable, if it is modified to mean that we have in the *Rgveda* a certain number, not of



original *ākhyānas*, but of *ākhyāna* stanzas quoted for special reasons and in some cases and in various ways adapted to their new *Rgvedic* setting.

—*JOIB* Vol. XIII No. 3, March 1964, pp. 195-207

**Bhattacharya, Bhabatosh**

**STUDIES IN DHARMAŚĀSTRA (ANCIENT PERIOD)**

The medieval digests of Eastern India are indebted to the *Rāmāyaṇa*. It has been quoted by *Dānasāgara*, *Hāralata*, *Smṛti-ratnākara*, *Dānakṛtyā*, *Śrāddhakṛtyā*, *Śuddhi* and *Rājadharmakaustubha*, among others.

The *Matsyapurāṇa* is concerned with the peculiar gift of thirty kinds of *kalpas* made of gold. The *Dānasāgara* of Ballālasena has utilised it in its 44th chapter called *Kalpadānāvarta*.

P. V. Kane and R. C. Hazra have utilized the *Dharmaśāstra* contents of *Viṣṇudharmottarapurāṇa* in their respective works, *History of Dharma—śāstra* and *Studies in Purāṇic Records on Hindu rites and customs*. Kane has found in the *Viṣṇudharmottara* several chapters dealing with matters of *dharma*. Hazra has taken notice of the fact of common contents of *Viṣṇudharmottara* and other *Purāṇas* and *Dharmaśāstra* works. But this *purāṇa*, though less authoritative than *Manusmṛti*, *Yājñavalkyasmṛti*, the *Rāmāyaṇa* and the *Mahābhārata*, has shared their good fortune of being quoted directly in the digests, obviously because this text has remained untampered throughout the last millennium.

Kane has found several quotations from Devala in *Aparārka Smṛticandrikā*, *Mitākṣarā* and *Haradatta*. Devala appears to have flourished about the same time as the great jurists, *Bṛhaspati* and *Kātyāyana*. He has been quoted by *Dānasāgara* and *Śuddhitattva*.

*Dānasāgara* contains a fair number of quotations from *Yogi-Yājñavalkyasmṛti*, *Yogi-Yājñavalkyasmṛti* being different from the famous *Yājñavalkyasmṛti*. The five groups of quotations in the *Kṛtyaratnākara* of Candēśvara are identical with the first five among the six groups in the *Dānasāgara*. The *Gṛhashtaratnākara* quotes the *Yogirāja* not fewer than thirty times.

*Varṣakṛtyakaumudī* and *Śuddhikaumudī* of Govindananda contain, one quotation each, from the *Yogirāja*.

Kane has found an *Agastya*- or *Agastisamhitā* mentioned in *Kālaviveka* of Jīmūtavāhana and *Aparārka*. One *Agastyasamhitā* has been edited and published by Hitavādi office, Calcutta. It does not contain the quotation of *Agastya* in the *Kālaviveka* and *Aparārka*; it is an authoritative treatise in



## LITERATURE, ETC.

continuous *anuṣṭubha* metre and is quoted by Hemādri, Govindanātha and Raghunandana.

—*IS* Vol. V No. 3, April-June 1964, pp. 275-81

**Bhattacharyya, Sivaprasad**

**BHOJA'S RASA-IDEOLOGY AND ITS INFLUENCE ON BENGAL RASASĀSTRA**

Bhoja's pronouncements on *rasa* differ very often in essence from those of Bharata. He regards *rasa*, *bhāva* and *rasābhāsa* as fundamentally the same, differing only in designations. In the *Śṛṅgāra-prakāśa*, he suggests the number of *rasas* to be twelve. His emphasis on *Śṛṅgāra* as the basic *rasa* marks a timely caution. He was considerably influenced by Bengal *Rasa-śāstra*. Rūpagosvāmin's treatment of the supersensuousness of the aesthetic experience is just an echo of the view of Bhoja, who holds that *rasa*-realisation is not *Ānanda*, but an evolvment of the ego in the heart, purged of sensuous defilement.

The topics, such as the varieties of *rati*, *śuca*, *māna*, *rāga*, *anurāga* and the four phases of *Sambhoga-śṛṅgāra* treated by Bhoja have been fully developed and systematised in the *Vaiṣṇava* treatises, such as *Rasā-ṛṇava-sudhākara*. Bhoja has been cited or referred to by East Indian writers continuously from the 12th century onwards to as late as the 16th century.

—*JOIB* Vol. XIII No. 2, December 1963, pp. 106-19

**Bhattacharyya, Sivaprasad**

**CORNER-STONES OF RASA-IDEOLOGY AND THE ŚAIVA DARŚANA OF KASHMIR**

The formal exposition of the *rasa-sūtra* could not have risen before the 9th century and the universally accepted mode of its interpretation was certainly not less than a century later. The new dispensation approached the *sūtra* from a totally new angle. The conclusions, which may aptly be styled as the corner-stones of *rasa*-ideology, may be summarised under the following headings :

(i) *Rasa* is the very essence of *ānanda*, (ii) *Śṛṅgāra* is the *rasa et esse* or *rasa par excellence*, (iii) The realisation of *rasa* involves and is predetermined by *vāsanā*. (iv) Its locus is the *sāmājika* or the *sahṛdaya* in whom, no less than in the poet, is embedded the essence of the poetic muse.

The consummation of the aesthetic emergence came in the felicitous expression of its staunchest and best spokesman, Abhinavagupta, to whom



Śiva and *rasa* are convertible terms. In his exposition of the *rasa-sūtra*, he utilises materials from the philosophical system dearest to his heart.

*Ānanda* has been accepted as an eternal and invisible mark of the Supreme Principle from the Upaniṣadic period. The *Śaiva-darśana* has dilated on the union of the Lord with the Bhagavatī-Śakti as the reigning principle, the *Alaṅkāra* counterpart of which is tantamount to the recognition of *Śṛṅgāra* as the primary *rasa*.

Abhinavagupta's characteristic expression—*vāsanā sañjanana*—reminds us of the characterisation of *rasa* and of the way of its realisation. The *vāsanā* theory marks the turning point in the evolution of *Alaṅkāra* thought.

According to the *Śaiva-darśana*, the ephemeral objects induce the spirit of bliss in the mind properly poised and trained in the regime of *Śaiva* meditations. In the domain of literary art, this has determined the role of the critic. It is he, as the *Sahṛdaya* or the *sāmājika*, who is the locus of the process of realisation and around whom aesthetic pleasure radiates.

An interesting parallel in the development of this aspect of the *rasa-śāstra* is to be sought in the contributions of the Bengal *Vaiṣṇavas* of the 16th and 17th centuries.

—IS Vol. V No. 3, April-June 1964, pp. 187-201

**Bhattacharya, Sivaprasada**

KASHMIR ŚAIVA DARŚANA'S IMPRESS ON ALAṅKĀRAS IN  
ALAṅKĀRA ŚĀSTRA

The inclusion of *smaraṇa*, *pariṇāma* and *ullekha* as distinctive *alaṅkāras* and the new orientation given to the figure *bhāvika* are to be attributed to *Śaiva darśana* tendencies. *Smaraṇa* presupposes *smṛti*, the function of which, as Viśvanātha explains, is something distinct from *vyāñjanā* as well as from *anumāna*; and its differentiation from *upamā* and *preyas* is all too clear. *Pariṇāma* is like an *apavāda* to the general case of *rūpaka*. The two present divergent, but nonetheless complementary modes of approach to expression and comprehension. The recognition of *ullekha* depends on the distinction between *grahaṇa* and *kalpanā* involved in every *pratipatti*.

The incontrovertible relation of *vastu* and *cittavṛtti*—the one underlying purpose of *Śaiva darśana*—has been the harping note in the *navya* conception of *bhāvika*. Rucaka has given a lucid and full philosophical exposition which has turned this figure, resting on objective analysis, to a subjective presentation. His thesis hinges on his conception of *bhāva* and *pratyakṣa* from the new philosophical viewpoint.



The *alaṅkāra* section of the *śāstra* was remodelled in the wake of the *rasa-cum-vyāñjanā* doctrines in Kashmir at a time when the *Śaiva darśana* was the one dominant thought. Rājānatilaka, Rājānakarucaka and Jayaratha were the framers and systematisers of this section in *navya alaṅkāra* thought. In Mammaṭa's characterisation, *bhāvas* stand for things, as in Buddhist and other philosophical systems, and the emphasis is on poet's capacity; but according to Rucaka, the *sahṛdaya* is the locus of poetic creation—an idea brought to the forefront in *Śaiva School*.

—IS Vol. V No. 3, April-June 1964. pp. 203-10

**Bhattacharya, Sivaprasad**

### RASĀBHĀSA IN ALAṅKĀRA LITERATURE

Mammaṭa defines *rasābhāsa* thus : *tadābhāsānaucitya-pravartitah*. Śrīdhara, Caṇḍidāsa and, to a certain extent, Śrīvidyā-Cakravartin and Bhaṭṭagopāla take *anaucitya* as non-applicability of the definition of the *rasa* concerned or its partial application. Māṇikyacandra and Hemacandra also use this explanation.

The second way of explanation is to think that reference is to a finished standard or code and not merely to a literal compliance with the definition proposed by the ancient authorities on *rasa-śāstra*.

The writers whose views are clearly noted in *Sudhāsāgara* of Bhīmasena Dīkṣita brush aside the views of the moralists as well as the traditional canons on the subject, but keep in tact the line of demarcation between *rasa* and *rasābhāsa* and take a common-sense view of *anaucitya*. In the opinion of Bhīmasena Dīkṣita, the tripartite division of *rasābhāsa* is arbitrary and illogical.

If Mammaṭa's *vṛtti* text is used as the *jñāpaka*, it can be asserted that Mammaṭa has no objection to taking *rati* in lower people to constitute *Śṛṅgāra-rasa*. Kṣemendra has discussed the problem of *rasaucitya* and *anaucitya* evolving out of the *saṁkara* of *rasa*.

Bhoja probably thought that demarcation between *rasa* and *rasābhāsa* was in practice very thin. For Abhinavagupta and Vidyānātha, *rasābhāsa* did not constitute *rasa-bhaṅga* or *rasa-doṣa*

Rūpagosvāmin bestows high praise on illicit love. Kavi Karṇapura upholds that *rasa* as in *Kṛṣṇa* is of the perfect type; but Paṇḍita Jagannātha makes very trenchant observations on the theories of these writers. Viśvanātha also looks askance at this sort of composition of poets and regards it as *ābhāsa*.



**Bhattacharya, Sivaprasad**

**STUDIES IN INDIAN POETICS, *RASAGĀṄĀDHARA* AND THREE LOST MASTERPIECES OF *ALĀṆKĀRA* LITERATURE**

The *Rasagāṅādhara* has been held as a classic in Sanskrit Poetics. Jagannātha's expression does not suffer from the terse and laconic manner met with in Mammaṭa and Jayadeva. In his examination of others' views, he introduces an element of personal rancour which is unprecedented in the annals of *alāṅkāraśāstra*. While much of the criticism is fair, there is much which is untenable; but often the sarcastic tone of his treatment provides an attractive vein of literary flourish.

As a necessary sequel to the emergence of the *dhvani-cum-rasa* theory in Indian aesthetics, *guṇas* and *alāṅkāras* were dislodged from their high places. Paṇḍitarāja is the first poeticist among later *nibandhakāras* to espouse their claim. He believes that *guṇas* and *alāṅkāras* pertain to *kāvyas* in their own right and directly contribute to aesthetic delectation and often reinforce the suggestive function for ennobling poetry. The emphasis he places on the sense content in the new channels bears a marked similarity to expressionism in modern Western literary criticism.

For the examples meant to explain and illustrate the *sūtras*, Jagannātha has supplied a *kāvya* of his own composition. For ventilation of the views of earlier authors and criticising them, stock examples, round which there has gathered long-drawn controversy, are cited. Observations on some such verses show the poet-critic in a reminiscent and revelatory mood, not voiced elsewhere with so much of parade.

The Paṇḍitarāja takes *ramaṇīyatā* as the criterion for a *kāvya* and presumably divides *kāvyas* according to the degree thereof. He concedes the palm to *kāvyas*, where the charm is realised through suggestion, specially the *rasa* and *bhāva kāvyas*. He regards the works of the *dhvani* school as second class. Most of the verses where the *alāṅkāra* getup is of average form and is achieved through the medium of *artha*, he specifies as third class *kāvyas*. His fourth class *kāvya* is that where this charm is achieved through *śabda*. Certain cases of *paryāyokta* and *aprasutaprasānsā* are, however, according to him, on a par with the first class of *kāvyas*.

**Three Lost Masterpieces of *Alāṅkāraśāstra***

*Bhāmahavivarāṇa*, also known as *Bhāmahavṛtti* of Bhaṭṭa Udbhaṭa, *Hṛdayadarpaṇa* of Bhaṭṭa Nāvaka and *Kāṅṅakāṇṭha* of Bhaṭṭa Tota are perhaps irretrievably lost to us.



According to Udbhaṭa, the *guṇas* do not differ from *alaṅkāras* in essence; there is a fivefold form of *rasa* and a fourfold form of *bhāva*; figures of poetry, being the store-house of all charm, include everything that constitutes the essence thereof; the figure *śleṣa* is to be treated as the primary *arthālaṅkāra*, if it bars out other possible *alaṅkāras*; and the designation *ekadeśavṛttirūpaka* comes as a matter of course.

The real relish of the essence of *rasa* was first revealed to thinkers by Bhaṭṭa Nāyaka. This philosopher is twitted every now and then for his *Mīmāṃsaka* idiosyncracies; but his *bhogākṛti* or *carvaṇā* theory even now gives the rule to the reader and plank of the *bhāvanā* aspect of his tripartite conception of *rasa*-realisation is acquiesced in essence by Abhinava.

Some of Bhaṭṭa Tota's dicta are well-known and form instructive and refreshing reading, but his views about the delectability of *rasas* and the such minor points as the importance of *kākusvara* leading to *rasa*-suggestion are not as generally known.

—IS Vol. V No. 2, January–March 1964, pp. 145-81

**Bhattacharya, Sivaprasad**

#### THE NEO-BUDDHISTIC NUCLEUS IN ALAṅKĀRA-ŚĀSTRA

*Śabda* is something that is heard and words are pliable materials to a competent poet. But in Buddhist thought, the *śabdārtha* may be a mere concept, pure and simple, useful, even unrealistic.

The word-complement of a *vākya* hinges on its unitary meaning, vaguely designated by the term *sāhitya*. *Upayogakrama*, a 9th century Buddhist work, posits the theory that meaning is determined by the mode and nature of the verbal relation. Dharmakīrti's reputation of the *Mīmāṃsaka* basis of injunction-content and Ratnakīrti's amplification of the connotation of *apoha* represent the Buddhistic and neo-Buddhistic nucleus.

*Vākyatā* was seriously challenged by the rationalists. Absurdity, it was held, is a departure from dullness and is, therefore, akin to charm or elegance; and dialectics and puzzles were not considered as undesirable in poetic utterance.

*Vṛttis* are functions of words and their syntactical relations. To demolish their basis, the view of the transcendence of poetic vision over rules of impression and expression was exploited. The rationalistic or neo-Buddhistic attitude has been evident in the easy solvent of all controversy on this point, viz., indeterminateness.



It is admitted that *vyañjanā* functions when other functions have ceased to operate and gives the finishing touch to the appreciation of poetry. Jayantabhaṭṭa, however, held that it is *śabdaśakti*—pure and simple, not an extra function and the *anumāna* view of *vyañjanā* referred to in the *Dhvan-yāloka* was cleverly dressed up by Mahimabhaṭṭa. In the matter of *rasas*, Dharmakīrti is believed to have eulogised their fundamental realization.

Even Bharata, Bhāmaha, Daṇḍin and Rudraṭa were obsessed with the formal and rationalistic bias in their treatment of *Doṣas*. The hopelessness of the funny and fastidious attitude of the *doṣa* aberration is realized when one notices verses eulogised by writers like Vāmana and Ānandavardhana being denounced by Mahimabhaṭṭa and Jagannātha.

In the *Dhvan-yāloka*, *saṁghaṭanā* is differentiated from the *guṇas* against common practice.

The dialectical exuberance spent itself so much in the section of *Alaṅkāra* that it has verily served to degrade itself in the eyes of scholars. Jayadeva and Jagannātha tried to stern this tide. In the consummative period of the *śāstra*, stress was laid on three aspects of *Alaṅkāra*: (i) the requisite charm, (ii) unartificial trend of such artifices and (iii) their discreet application.

Jayadeva interprets some of the *lakṣaṇas* in the light of *yukti* and *vicāra*, which are not mere *upalakṣaṇas*. They are distinguished from *guṇas*, *alaṅkāras* and *vṛttis* and are said to facilitate comprehension through virulent intellection.

—IS Vol. V No. 3, April-June 1964, pp. 249-68

**Bhattacharya, Sivaprasad**

## TWO NYĀYAS IN RELATION TO THE DHVANI CREED

The device of *Nyāyas* has been, from time to time, employed to explain the operation of *dhvani*. The *Dhvani* School has had also to explain abstruse topic like the incidence and emergence of *bhāvas* and *rasas* and Ānandavardhana's presentation of the *Dhvani* creed starts with the investigation into its procedure by a reference to the *Ghaṭapradipanyāya*.

In the *Alaṅkāraśāstra* context, as well as generally, there is no need of the lighted lamp being inside the vessel, nor of the vessel being a specified object. This is evident from Abhinavagupta's characterising the flame of the lamp as an *upāya*, which is to be present, as a matter of course, for comprehension. The *Dhvani* School lays stress on the intended sense being of a different pattern contributing to the distinctive effect of poetical composition. The incidence of the *Nyāya* precludes the contingency of the two entities



being of the same pattern. Two are the contexts in which this *Nyāya* appears in the *Dhvanyāloka*, one of which may be designated as the *vastudhvani* and the other as *rasadhvani*. In the field of intended sense in *Kāvya*s, the *ghaṭapradīpanyāya*, *kākāḥṣigolakanyāya* and *ekāvayavasthabhūṣaṇanyāya*.

Kuntaka, along with other *ālankārikas*, is inclined to take even *rasas*, etc., under *vakrokti*. The *Brāhmaṇaśramaṇanyāya* was devised to dislodge it and to put the *dhvani* creed on solid foundation. Writers like Tilaka were also ready to admit *rasa* (*dhvani*) to be the underlying essence of *ālankāras*.

The characteristic of the *ālankāra* element as something pertaining to the body of the *kāvya*, which does not touch the inner essence, marks its correspondence with the *Brāhmaṇa* aspect in the maxim. The *Śramaṇa* aspect corresponds to the essence of the *kāvya*, in the *vyāṅgya* form. *Brāhmaṇabrahmacārinyāya*, *brāhmaṇaparivrājakanyāya*, *brāhmaṇavasiṣṭhanyāya*, *gobalivardanyāya* and *niṣādashapatinyāya* stand out clearly demarcated from *brāhmaṇaśravaṇanyāya*. Similarly, *ajaiḍakanyāya*, *kharoṣṭṛanyāya* and *kīṭabhṛṅganyāya* are differently motivated and cannot supplant this *Nyāya*.

—IS Vol. V No. 3, April-June 1964, pp. 211-21

Bongard-Levin, G. M. & Volkova, O. F.

#### THE KUṆĀLA LEGEND AND AN UNPUBLISHED *AŚOKĀVADĀ-NAMĀLĀ* MANUSCRIPT

The Kuṇāla legend, having spread with the passage of time, in different places and countries resulted in the appearance of several versions differing in minor episodes.

Particularly interesting is the comparison of the concluding episodes of the legend in Kṣemendra's poem and in *Divyāvadāna*. According to the latter, Aśoka severely punished the queen and the people of Takṣaśilā. In the former, he forgave the guilty. According to the translation of the Sanskrit works of Aśoka-Upagupta cycle, eyesight is not restored to the prince and the king does not forgive the queen. Obviously either the return of eyesight or the punishing of the queen is a later interpolation in *Divyāvadāna*.

In the Jain tradition, represented by Hemacandra, Kuṇāla is presented as an eight year old child and the conflict is caused by the desire of one of the queens to make her son, instead of Kuṇāla, the heir to the throne. The Jain chronicle shows how Samprati, a zealous follower of Jainism made his way to the throne. In the Jain *Pañcīstaparvan*, there are no homilies on Buddhist morals.



The unpublished collection of legends known as *Aśokāvadānamālā* is evidently a later copy of the Nepalese manuscript, similar to the one described by Rajendralala Mitra. The analysis of this manuscript shows that it is not earlier than the 11th century A. D. and comprises works of different character folk tales, poetical works of authors like Kṣemendra and religious-philosophical works like *Bodhicaryāvatāra*. The exact textual coincidence of the *Divyāvadāna* prose with the *Aśokāvadānamālā* verses is of great interest. Would it not be possible to suppose that *Divyāvadāna* is a later exposition of the poetical version of the 'Aśoka-Upagupta cycle', which has not reached us, but with which the editor of the *Aśokāvadānamālā* might have been familiar.

Owing to textual divergencies, the *Aśokāvadānamālā* manuscript, comprising stanzas from *Divyāvadāna* and Kṣemendra, makes it possible to clarify a number of obscure places in the two published texts and to give a new interpretation of them.

—IS. Vol. V No. 2, January–March 1964, pp. 113–22

**Byrski, M. Christopher**

**THEATRE AND SACRIFICE (*NĀṬYA* AND *YAJÑA*)**

The central point of the Vedic scheme is the *Yajña*—a sacrifice symbolising the function of creation. One element is represented by Agni, the Thirst, another by Soma, the Divine Quencher of that eternal Thirst. The union of Agni with Soma brings the desired balance, peace—the bliss of being one within the eternal in its original undivided form.

A theatrical performance is a form of the *Yajña*. As the temple was constructed for better protection, so was the theatre built by Viśvakarman and protected by various gods. The Universe is symbolised as the theatre-hall and *Nāṭya* symbolises existence.

The scheme of five *sandhis* in a *Nāṭaka* corresponds to the three stages of a *Yajña*. The ancient Indian theatre could not create tragedies simply because it was a form of the sacrifice which must achieve its positive results.

The most important element of the performance and of the sacrifice is the *rasa*. The *Nāṭya* aims at producing *rasa* in the spectator. Similarly, the purpose of sacrifice is the attainment of bliss.

—Pra. Vol. IX No. 1, October 1963, pp. 63–70

**Chakravarti, A. K.**

**DHVANI THEORY AND ITS CRITICISM**

Anandavardhana was a minister of King Jayapīṭha of Kashmir and was well-versed in Buddhist dialectics. He wrote an epoch work *Dhvan-*



*yāloka* in which he propounded a new theory of literary criticism. His greatest contribution to aesthetics lies in the discovery of a third power, besides word and meaning, technically called, *vyāñjanā*. His bold and original theory was criticised from the very beginning. Even the *ālaṅkārikas* did not spare him. Among his critics, mention may be made of Bhaṭṭanāyaka, Abhinavagupta, Mahimabhaṭṭa and Kṣemendra.

—CR Vol. 169 No. 1, October 1963, pp. 156-59

**Chattopadhyaya, Aparna**

### FEMALE ASCETICS IN THE *KATHĀSARITSĀGARA*

Female ascetics played an important role in the lives of heroes and heroines of the stories narrated in the *Kathāsaritsāgara*.

Their costumes resembled with those of men. They lived in monasteries with their pupils, held honoured position in society and had easy access into royal families. Sometimes they played the role of match-makers among the princely classes. It was also permissible to them to accommodate men in *āśramas* or to associate with them. They were supposed to possess super-natural powers.

Wicked and licentious persons often took the help of the Buddhist female ascetics for carrying out immoral and criminal deeds. These Buddhist ascetics unscrupulously helped the rogues in bad deeds. They also dared to interfere even in the affairs of royal families and play their wicked role there too. Thus the general impression about these female Buddhist ascetics is very bad. Very few were chaste and pious. It is strange that nowhere we find their persecution by the State. Sometimes they received punishment at the hands of angry individuals who were troubled by them.

—Pra. Vol. IX Pt. 2, March 1964, pp. 222-29

**Dave, T. N.**

### *EKĀVALI* IN BHĀRAVI, X. 13

The author refutes the view of R. V. Joshi that there is no *Ekāvali alaṅkāra* in verse X. 13 of the *Kirātārjunīya* of Bhāravi and holds that the figure of speech used there is a mixture of *Ekāvali*, *Tulyayogitā* and *Sama*.

—JOIB Vol. XIII No. 2, December 1963, pp. 102-5

**Gairola, Vacaspati**

### KUCHA AJŅĀTA AURA DURLABHA POTHYĀN (SOME UNKNOWN AND RARE OLD BOOKS)

Among the innumerable rare and valuable old manuscripts preserved in Nepal, the following are particularly important :

(1) *Rāmāyaṇa* and *Mahābhārata*, (2) *Kavindra Vacana Samuccaya* written in the 12th century Nepalese script, (3) Books dealing with Indian



Astrology and *Tantra* (Science) like *Vāriśāstra* and *Vāstuśāstra* of Gaṅgācārya (4) *Yavana-jātaka*—a book on Jain Astrology written in the Greek language and translated into Sanskrit. Only the Sanskrit version is preserved in Nepal, (5) *Prajñā-pāramitā* and other illustrated Bauddha texts of the Mahāyāna School written mostly between the 10th and 13th centuries on palm leaves, (6) many unknown writings of well-known Bauddha authors and (7) rare and valuable books of great historical importance.

Well-planned work is going on in Nepal for cataloging, preserving, copying and microfilming the rare manuscripts. It is hoped that besides throwing light on the very intimate and old relations between India and Nepal, this study will prove that the Chinese claims about the border between that country and India are all baseless.

—*Trip.* Vol. IX No. 5, March 1964, pp. 81-85

#### Gairola, Vacaspati

NEPĀLA MEN SURAKṢITA HASTALIKHITA POTHYĀN  
(MANUSCRIPTS PRESERVED IN NEPAL)

Hosgen and Burnoff found the works of Aśvaghōṣa, Nāgārjuna, Asaṅga, Vasubandhu, Dīnāga, Dharmakīrti, Śrījñāna and other *Bauddhā-cāryas* preserved in Nepal. Hindson collected thousands of manuscripts in Nepal.

The oldest complete manuscript of the *Rāmāyāṇa* is preserved in Nepal.

The oldest manuscript of *Kavīndravacana-samuccya* is extant in the Nepalese language and an exhaustive collection of the Indian books on astrology and *tantra* can be seen only in Nepal.

As in China and Tibet, in Nepal also there is an important collection of illustrated old manuscripts.

Besides those of Aśvaghōṣa and Candrakīrti, the works of many important Bauddha writers are preserved in Nepal. *Tripiṭakas* preserved in Tibet and Nepal have their own importance.

Rahula found several copies of *Arthaviniścaya sūtra* in Nepal. The number of manuscripts on various subjects, preserved in the two most important libraries of Nepal, is about 30,000.

A manuscript of the Maithilī poem known as *Gītapañcāśikā* written by Rājā Jagajjyotirmalla (1618-1632 A.D.) is reported to be in the Library of Vira Pustakālaya in Nepal.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

—*Sam.* Vol. VI No. 1, 1964, pp. 28-34



Gairola, Vacaspati

TIBBATA MEN SURAKṢITA BHĀRATĪYA GRANTHA-NIDHI  
(THE TREASURE OF INDIAN LITERATURE PRESERVED IN  
TIBET)

There is such a great wealth of Indian literature preserved in Tibet that its correct appraisal will not be possible before several years of continuous labour. As a result of a joint effort of the Tibetans and Indians from the 7th to 17th century, we find today large collections of manuscripts, dealing with various subjects, in Tibet. After the migration of Ācārya Śāntarakṣita to Tibet, thousands of manuscripts have been carried from India to that country and translated into the Tibetan language. Important among these are the works of Kālidāsa, Aśvaghoṣa, Nāgārjuna, Aśaṅga, Vasubandhu, Dīnnāga, Dharmakīrti, Candrakīrti, Buddhapālita, Śāntarakṣita, Vararuci and Bhāvaviveka.

The entire works of Aśvaghoṣa are preserved in Tibetan translation. In fact, the credit of keeping his *Buddhacarita* alive goes to the Chinese and Tibetan translations of this book. Similarly, all the works of Nāgārjuna are preserved in Tibet. Only two of his works, viz., *Mādhyamikakārikā* and *Vigrahavyāvartini* are extant in original Sanskrit. Other important works preserved in Tibet are : *Yogācaramabhūmiśāstra* and *Mahāyānasūtrālaṅkāra* of Aśaṅga. Paramārtha's *Life of Vasubandhu*, *Abhidharmakośabhāṣya*, *Pramāṇasāstranyāyapraśa*, *Pramāṇavārtika* and *Tādanyaṭikā* of Dharmakīrti, a whole series of Jain Siddha literature, translations of innumerable books written in Apabhraṃśa and Hindi, and several important works of Dīnnāga. Some of the manuscripts are written on palm leaves and a number of them are suitably and beautifully illustrated.

—Sam Vol. V No. 3, 1963, pp. 26-30

Gopal, Lallanji

THE DATE OF THE ŚUKRANĪTĪ

Various scholars have assigned different dates to the *Śukranīti* : the period of the Smṛtis, the Gupta period, the 11th or 12th century, the 16th or 17th century and the 19th century.

The *Śukranīti* mentions guns and cannons and Yavanas and Mlecchas, the killing of cows, women and Brāhmaṇas as the most justifiable ground for war. It refers to offenders to be transported to islands, the policy of employing prisoners for constructive work, the practices and professions of the licences, proprietorship of the common cultivator of the land he farms and so on. These facts tend to prove that it is a work of later date.

Further, this work refers to the rules relating to pleaders (*niyogins*), maintenance of an adopted son by the king in the interest of his territory



and subjects, establishment of courts in a conquered territory and destruction of criminal communities one by one, employment of trained robbers to harass the enemy, budget-making, labour-laws, etc. These things are not known in any period of Indian history before the establishment of the British rule. It appears more probable that the text of the *Śukranīti* originated in the Maratha State of Baroda in the 19th century. It is significant that the earliest dated manuscript of *Śukranīti* (1851 A.D.) comes from Baroda. Moreover, the text reveals closer affinities to the Bombay regulations of the East India Company than to those from Bengal and Madras

—MR Vol. CXIII Nos. 5 and 6, May-June 1963, pp. 404-8; 473-83

Gupta, Gaurishankar

PANḌITARĀJA JAGANNĀTHA

Paṇḍitarāja Jagannātha was as Telang Brāhmaṇa. He passed his youth in the court of the Mughal emperor, Shah Jehan, and his last days at Mathurā or Banaras. He was an adept in all sciences and was a renowned authority on literature. He held debates with reputed scholars like Bhaṭṭoji Dīkṣita and Appaya Dīkṣita. He was also a scholar in grammar and refuted many views of Bhaṭṭoji Dīkṣita in his work '*Monoramā Kā Khaṇḍana*'. Above all, he was an excellent poet, as is clear from the many works written by him. It is said that the emperor, Shah Jehan, was much impressed by his poems and got him weighed against silver coins and presented an elephant to him.

—Trip. Vol. VIII No. 10 July 1963, pp. 33-36

Jois, M. S. Krishna

KAUSALYĀ-VIVĀHA (VARADA-VITṬHALA-RĀMĀYAṆA)

On the basis of the original Sanskrit *Rāmāyaṇa*, the poets of Karnāṭaka too have constructed stories of Rāma in Kannada language. Among these constructions, rhetoricians name, among others, *Varada-Viṭṭhala-Rāmāyaṇa* (or *Kausalyā-Vivāha*) as one.

From certain parts of this work, it is inferred that a poet, Varada Viṭṭhala by name, constructed these verses. According to the author, he flourished earlier than 1754 A. D.

The work is composed in *bhāminī-ṣaṭpadi* metre, comprising about 3382 verses. The story begins with the marriage of Daśaratha with Kausalyā and end with the defeat of Rāvaṇa's son by Kuśa, one of the sons of Rāma. The author classifies the story into three sections, viz., (1) story of Kausalyā's marriage, (2) story of the birth of Rāma and his consecration, (3) Kuśa's killing of Rāvaṇa's son in battle. He also points



out controversies in calling this work as *Rāmāyaṇa* and also refers to it as a separate work from other versions of the work in Kannada language. On the basis of two manuscripts, the work is critically edited at the end of the article.

—PK Vol. 45 No. 2, 1963, pp. 101-26

Kangle, R. P.

MANU AND KAUTILYA

A critical study of the *Arthaśāstra* reveals that it does not refer to the *Manusmṛti*. The *Mānavāḥ* in fact must be understood as a school of the *Arthaśāstra* and their work as materially different from the *Manusmṛti*. It is quite clear that the Kauṭīliya *Arthaśāstra* could not have been indebted to the *Manusmṛti*, which is only a secondary source for these topics and which certainly is not intended when the *Arthaśāstra* refers to the opinion of the Mānavas. Besides, there are some important differences between these works when they treat the question of marriage and relations between husband and wife, of inheritance, of slaves, of the arrangement of the heads of laws and value of the three *Sāhasa-daṇḍas*. As regards the many points of agreement in doctrine between the two texts, it is possible that the common doctrine may have been derived by both the texts from a third common source. The *Manusmṛti* has derived its material from works very similar to the *Arthaśāstra*. There are, however, a few places common to the two texts which appear to make it highly probably that the author of the *Manusmṛti* had the Kauṭīliya *Arthaśāstra* itself before him.

—IA (Third Series) Vol. I No. 1, January 1964, pp. 48-54

Kothia, Darbarilal Jain

JAINA-GRANTHA-PRAŚASTI-SAMGRAHA PARA MERĀ ABHIMATA (MY APPRECIATION OF COLLECTION OF EULOGIES ON JAIN TEXTS)

Part II of *Collection of Eulogies on Jain Texts* contains descriptions of 114 texts written in Apabhraṃśa. Each description contains a clear statement of the author's name, the name of the person at whose persuasion the book was written, the name of the place where the book was written and the king in whose reign it was written. In his 142 page introduction, Paramananda has expressed his subtle and well-reasoned ideas on all these topics. V. S. Agrawalā has written an important foreword and Dashratha Sharma a preface, both of which throw ample light on the importance of this book.

—Ane. Vol. XVII No. 1, April 1964, p. 33

Krishnamoorthy, K.

KĀLIDĀSA AND THE PROBLEM OF EVIL

Tragedy is deeply concerned with the problem of evil and man's struggle with destiny; it asserts man's strength in heroic suffering itself.



Comedy puts the accent on zest for life with all its oddities and attraction. Judged from this standpoint, Kālidāsa's plays would naturally appear deficient since his range is restricted to romance.

Kālidāsa emphasizes that his heroines suffered because of perverse Fate in spite of their innocence. However, Kālidāsa's idea of the curse bridges the two worlds, *viz.*, the material and the spiritual. The curse partly explains the suffering of man as due to his conscious or unconscious offences against the moral order and is, in a way, another palliative offered to the sentimental play-goers. It also keeps the door open for hope from the heavenly quarter. Kālidāsa does not ignore Evil or Death ; he only attempts to take away their sting in a way different from the Western way. He is not oblivious of suffering ; but he does not lose hope for the future, all the same.

—*AP* Vol. XXV No. 1, January 1964, pp. 8–13

**Mather, Richard B.**

**WANGCHIN'S 'DHUTA TEMPLE STELE INSCRIPTION' AS AN EXAMPLE OF BUDDHIST PARALLEL PROSE**

This inscription of Wangchin was restored to the Dhuta temple built in the hills northwest of the modern city of Wu-ch'ang in Hupei Province in 494 A. D. and was acclaimed as a literary masterpiece of the author.

The inscription does not throw much new light on the literate Chinese layman's understanding of Buddhism at the end of the fifth century.

The text comprises 102 couplets out of which 1–22 couplets record the life and teachings of the Buddha and 23–27 carry on the story of Buddhism in India through the rise of the Mahāyāna. The remaining couplets relate the history of the Dhuta temple and also cite precedents for writing such an inscription. The form throughout is strictly parallel.

Four types of parallelism have been used in this inscription :

(1) Verbal parallelism, (2) Factual parallelism, (3) Contrasting parallelism and (4) Agreeing parallelism.

Text of the inscription with an English translation is also appended.



## LITERATURE, ETC.

Nahata, Agaracanda

## YOGA SAMBANDHĪ JAINA SĀHITYA (JAIN LITERATURE ABOUT YOGA)

The author has dealt with Yoga in the Jain literature published in Gujarati. This literature consists of two categories, original works and commentaries. Among the notable works of the first category, mention may be made of the *Yogadīpaka* of Buddhisāgara Sūri, *Yoga-Pradīpa* of Maṅgala Vijaya, *Jainism and Yoga* of Felix Valyi, and *The Yoga philosophy* of Vīracanda. In the second category, *Yogānubhava Sukhasāgara* of Ṛddhisāgara, the commentary on the *Yogaviśaṅkā* of Haribhadra, several translations of the *Yogaśāstras* of Hemacandra, etc., are worth mentioning.

—*Ane*. Vol. XVI No. 5, December 1963, pp. 237-39

Nandi, Tapasvi S.

## THE ELEMENTS OF SETTING AND COSTUMES IN THE PLAYS OF KĀLIDĀSA

The author finds possibilities of staging the plays of Kālidāsa according to modern techniques. Kālidāsa and the Sanskrit playwrights in general suggest scenic effects with the help of descriptive poetry, most of which can be utilised for actual presentational purposes.

—*JOIB* Vol. XIII No. 2, December 1963, pp. 134-40

Narasimhachar, D. L.

## MĀNASOLLĀSADALLI CHANDASSU (METRE IN MĀNMSOLLĀSA)

*Abhilaṣitārthacintāmaṇi* or *Mānasollāsa* was written in 1129 by Cāḷukya Someśvara III (or Bhūlokamalla) of Kalyāṇi.

The *Mānasollāsa* is a compendium of various *Śāstras* that were current during the 12th century. Literature, Music, Art, Architecture, Polity, etc., each forms a subject for each of the hundred chapters of this work. In the sixteenth section of the twenty-fourth chapter (*śloka*s 200-567), some salient features of *chandas* (metre) have been enunciated. This article deals with a critical study of Sanskrit, Prakrit and Kannada metres mentioned in this chapter. A large number of *vṛttis* with definitions and examples have been dealt with in this work. It also enumerates certain metres which deal with the elements of music. After a detailed study of the work, the author of the article concludes that at the time of Someśvara (1126-1139), narrative verses in *ṣaṭpadi* metre were current in Kannada literature. The usage of a particular metre at a particular instance is a new fact that *Mānasollāsa* enunciates. From the point of *Chandas*, this work is the most valuable contribution. However, there is nothing new



about Sanskrit and Prākṛit vṛttis in this, but there is an expansion of these vṛttis. Prākṛit metres are fewer in this work.

—PK Vol. 45 No. 2, 1963, pp. 53-73

Pathak, V. S.

BIOGRAPHIES IN EARLY MEDIAEVAL SANSKRIT LITERATURE  
(WITH SPECIAL REFERENCE TO THE *HARṢACARITA*)

In ancient times, *itihāsa* meant 'ancient events arranged in an intelligible pattern'. But in the early mediæval age, its meaning came to be narrowed down to the achievement of royal glory by kings. The romantic spirit of the age, the prevailing style and tradition of ancient stories represented royal glory as the goddess of Royal Fortune whose love is won by the king. This motif of royal glory found from the 4th century A. D. occurs in the *Raghuvamśa*, etc., and in the inscriptions of the Guptas, Pālas, etc. This is recognised by rhetoricians too (*vide Kāvya-lamkāra* 1.27). In these historical narratives, royal glory is said to be developed in five stages which supply an ordered sequence of actions rather than that of dates and years.

The historian of Mommsen's tradition and archæological orientation wrongly thinks that the *Harṣacarita* is fragmentary, because it is an incomplete life history of Harṣa. The author's object was to write only a part of it. It is evidently a finished product of art—as it is written with a view to achieving the five well-defined stages. The story is complete with the recovery of Rājyaśrī. The benediction like the last paragraph also points to the same conclusion. Moreover, the autobiography of Bāṇa, with which the work starts, is resumed at the end.

As in the short comedy *Ratnāvalī* written by the hero of Bāṇa's *Harṣacarita*, in the latter too, it has been shown that the hero achieves universal sovereignty which had been predicted long before him. There are many features including royal glory common to Udayana and Harṣa. Bāṇa also mentions the presentation of an *ekāvalī* to Harṣa by Divākara. The basic philosophy of both the works is the same.

In the *Harṣacarita*, the end (*phala*) is Harṣa's accession to the throne of Thāneśvar and Kanauj. The story begins with Puṣyabhūti who was blessed by the goddess of Royal Fortune, and reaches the second stage of efforts when Prabhākara also got two sons with the grace of Sūrya and when the royal glory of Harṣa was foretold by the astrologer. The third stage is represented by Prabhākara's death followed by the murder of Gṛhavarman and Rājyavardhana. The fourth stage is the liberation of Rājyaśrī. The meeting of Harṣa and Rājyaśrī is the *phalāgama*. So the obvious conclusion is that Bāṇa wrote the biography of Harṣa on the model of the *Ratnāvalī*.



Rājyaśrī's symbolic significance overwhelms her historical personality. She is described at times as the Goddess of Sovereignty. She plays the same role in this work as Ratnāvalī in the comedy and Madanamañjukā in the *Bṛhatkathā*.

The above-mentioned facts create grave doubts about the historicity of the meeting of Harṣa and Rājyaśrī in the hermitage. Hence, reconstruction of history from these biographies could be done only after noting their ideal context and method of historical organization.

—*Bha.* No. VII Pts. 1-2, 1963-64, pp. 64-74

**Ram Gopal**

### MANU'S INDEBTEDNESS TO ŚĀṆKHĀYANA

Not only a number of verses but numerous important precepts and peculiar injunctions are common to the *Śāṅkhāyana Gṛhya Sūtra* and the *Manu Smṛti*. A close and *verbatim* parallelism between the *Śāṅkh. G. S.* II, 14 and the *Manusmṛti* III, 84-92 is a case in point. The comparison of all the parallel passages found in these two texts makes it abundantly clear that the passages of Manu are later than those of Śāṅkhāyan in point of spirit and form. The author of *Manu Smṛti* was probably a follower of the Śāṅkhāyana *Śākhā* of the *Rgveda* and not a follower of Maitrāyaṇīya Mānava *Śākhā* of the Black *Yajurveda*. And this is one more argument against the view that the *Manusmṛti* is a mere recast of a *Mānava-dharma-sūtra* belonging to the Maitrāyaṇīya *Śākhā* of the Black *Yajurveda*.

—*PO* Vol. XXVII Nos. 1-2, January-April 1962, issued 1963, pp. 39-44

**Rau, W.**

### EIN NEWS FRAGMENT DER *CANDRA-VṚTTI* (A NEW FRAGMENT OF THE *CANDRA-VṚTTI*)

A fragment of the *Candra-vṛtti*, having 20 palm leaves of text, written on both sides in Indian ink, was discovered by the author in 1960 at Bhatgaon in Nepal. The text is written in clear, legible Proto-Bengali script.

The fragment contains the *Pratyāhārasūtrāṇi* and the first *pāda* of the first *adhyāya*, which makes about 1/17th of the complete text. The author assumes that his manuscript belongs to the 13th century A. D., and is, therefore, as old as the other manuscripts, edited so far. In conclusion, he supplies a list of the variations of his manuscript from the edition of the *Candra-vṛtti* by Bruno Liebich.

—*ZDMG* Vol. 113 No. 3, 1964, p. 521

**Sandesara, B. J.**

### ŚRĪPĀLA — THE BLIND POET-LAUREATE AT THE COURT OF SIDDHARĀJA JAYASIMHA (1094-1143 A.D.) AND KUMĀRĀPĀLA (1143-1174 A. D.) OF GUJARĀT

Śrīpāla, son of Lakṣmaṇa, came from a Jaina family belonging to the Prāgvāta (Pōrvād) community famous for its valour, statesmanship and



business acumen. From references in literary sources it is known that Śrīpāla was blind. He is described in the Prabandhas as *Kavicakravartin*, *Kavikuñjara*, *Mahākavi* and *Ṣaḍbhāṣākavicakravartin*. Śrīpāla was on the most intimate terms with Siddharāja Jayasimha. He outlived Siddharāja and became the poet-laureate of Kumārapāla, his successor. Śrīpāla accompanied Kumārapāla in one of his pilgrimages to Śatruñjaya, a Jaina holy place in Saurāṣṭra.

According to the *Prabhāvākacarita*, Śrīpāla had composed a *Mahāprabandha* called *Vairocanaparājaya*, of which only some fragment are available. His *praśasti* of the fort of Vaḍnagar built by king Kumārapāla in 1208 V.S. (1152 A. D.) and his *Caturviṃśati Jinastuti*, a hymn to the twenty-four *Tirthaṅkaras* in 29 verses, are completely available.

In a contemporary play, the *Mudritakumudacandra Prakaraṇa*, we come across Śrīpāla as one of the chief characters. The author has put a number of verses in the mouth of Śrīpāla. It is difficult to say if these verses are Śrīpāla's own compositions or they are from the pen of Yaśaścandra, the playwright.

The *Sūktimuktāvalī* of Jalhana and *Śārngadharapaddhati* of Śārngadhara have quoted Śrīpāla's verses which show that his poetic fame had spread to Mahārāṣṭra and to Sapādalakṣa, respectively, where these two anthologies were compiled.

—*JOIB* Vol. XIII No. 3, March 1964, pp. 252-59

Schlingloff, Dieter

#### ZUR INTERPRETATION DES PRĀTIMOKṢASŪTRA (ON THE INTERPRETATION OF THE PRĀTIMOKṢASŪTRA)

The *Prātimokṣasūtra* is probably the oldest text of Buddhist literature. It was a binding authority for all Buddhist Schools. The Buddhist order, on feeling the need to elucidate this text with explanations, did so by a vague text commentary and addition of certain stereotyped stories. It is apparent from the stories themselves that except in a few stray cases the narrators themselves had failed to grasp the instructions in the texts or to interpret them correctly. These examples confirm the temporal and mental distance between the formulae of the *Prātimokṣasūtra* on the one hand and the stories along with their commentaries on the other.

So far there are six known versions of this *Sūtra*, though only one—the Pāli text—had been critically edited. A critical study of the different versions and stories lead us to believe that the nucleus of the stories can be found in the original canon, but had not been strictly laid down like the statutes of the order. The statutes can be dated to the earliest Buddhist times while the stories are much later, as they could be changed according to the wish of the different schools.



## LITERATURE, ETC.

However, it will be possible to shape out an approximate original text as the only reliable basis for further interpretation; as soon as the method in which these interpolations had been added will be clear to us.

—ZDMG Vol. 113 No. 3, 1964, p. 536

Sen Gupta, D. P.

## LAUGHTER IN SACRED LITERATURE

Lord Kṛṣṇa feels amused at the *tāmasika* recoil of the great Aryan fighter and with a smile points out how Arjuna's talk of renunciation hears like the message of a man of supreme understanding, but his behaviour is that of one of no understanding. Here is an instance of smile in its nature and easy to explain : a sense of inappropriateness is the cause of laughter here. Kant's theory of laughter as an affection arising from the sudden transformation of a strained expectation into nothing is also applicable here.

Sport and pastime, the coach or the bed, seat, and banquet are mentioned in the *Gītā* as the occasions and places in which the spirit of laughter blossoms forth.

With Caṇḍī laughter is a weapon of destruction. The uproarious death-dealing laughter of the goddess robs the enemy of consciousness and they swoon.

We find instances of actual laughter and descriptions of particular types of laughter in the Bible too.

—VBQ Vol. XXIX No. 1, 1963-64, pp. 21-27

Sharma, Dasaratha

## BHĀVASENA TRAIVIDYADEVA (ŚODHA TIPPANA)

There is a requiem in Amarāpur village in the district of Anantapur on Andhra-Mysore border, which mentions Bhāvasena as the teacher of one Senagaṇa. He lived in Karṇāṭaka during the latter half of the 13th century A. D. His title *traividyadeva* testifies to his profound scholarship in logic, grammar and philosophy. *Jinaratnakośa* mentions Bhāvasena as an author of ten specified works.

—Ane. Vol. XVI No. 5. December 1963, pp. 230-31

Sharma, Premalata

PRAṆAVA-BANDHA-VYĀKHYĀ (THE EXPLANATION OF PRA-  
NAVA-BANDHA)

*Citrabandha* is a linguistic figure of speech. A poem containing it is called *Citra-kāvya*. A well-ordered composition of letters confers beauty on



it. Ramarūpa Pathak was an expert in such composition. In his work called *Praṇava-bandha*, the praise of Sarasvatī is composed in a way that she is known to be in the middle of *Oṅkāra*.

—*Pra.* Vol. IX No. 1, October 1963, pp. 1-2

**Sharma, Santosh Kumari**

#### THE LIFE OF RATNĀKARA

Rājānaka Ratnākara was a Kaśmīrian poet. He wrote *Haravijaya Mahākāvya* and other books on rhetorics. The poet was the son of Amṛta-bhānu. In the *praśasti*, he calls himself the descendant of Durgatta who lived at Gaṁgahr̥da. It appears from his description that his life was quite happy, well-to-do and luxurious. Most probably, Kaśmīra was his birth-place. The external and the internal evidences determine the date of Ratnākara in the middle of the eighth and the ninth centuries A. D.

—*SPP* Vol. IV No. I, February 1964, pp. 18-21

**Shastri, Devendra Kumar**

#### APABHRAṂŚA KĀ EKA PRAMUKHA KATHĀKĀVYA BHAVISAYATTAKAHĀ (BHAVISAYATTAKAHĀ : A NARRATION IN APABHRAṂŚA)

The *Bhavisayāttakahā* of Dhanapāla is an important narration in which the story of Bhaviṣyadatta is given to illustrate the fruit of the *Śrutapañcamī-rata*. The author thinks that this work was not composed in the 10th century as written by Jacobi, but was produced in the 14th century.

From the literary and cultural points of view, there is very useful material in this work.

—*BS* Vol. VIII No. 2, April 1963, pp. 113-28

**Shastri, Kapil Dev**

#### BHARTṚHARI ON THE RELATION BETWEEN UPAMĀNA AND UPAMEYA

In the *Vṛtti-samuddeśa* of his *Vākyapadīya*, Bhartṛhari has dealt with *upamāna* (the object of comparison), *upameya* (the subject of comparison) and their *sādhāraṇa-dharma* (common quality) at length. At the end of this discussion, he deals also with the question whether the *upamāna* to which several *upameyas* are compared should be considered as a single entity or should have the same number as that of the subjects.



Introducing the subject under consideration, Bhartṛhari says that the *upamāna* retains its number irrespective of the number of the subjects that are compared to it.

So, if a single *upamāna* can bring out the similarity in all the *upameyas* merely by one of its qualities, the question arises as to why it should (be made to) change its number according to the number of the *upameyas*. As a matter of fact, in similes, it is the *upameya* or subject of comparison which is the principal factor, while the *upamāna*, the object of comparison, is subsidiary, and is used only to glamorize a certain aspect of the former.

—*VIJ* Vol. II Pt. 1, March 1964, pp. 87-92

Sitaramayya, K. B.

# THE SUBSTANCE OF TRAGEDY : A STUDY IN COMPARATIVE LITERATURE

## I

### ABHIJÑĀNAŚĀKUNTALAM

In this play we see a truly Indian and a complete vision of life. We have three planes of Reality: the unfallen state of the Garden of Eden in the Kaṇva-*Āśrama*, the ordinary world of affairs and action of the king and his court and the "Tapoloka" of the Mārīcī's *Āśrama* on the way to Indra's court. Durvāsā's curse represents a great spiritual force. We see in *Śākuntalam* as in the other play a disharmony leading to a greater kind of harmony. In the process of the creation of the new harmony in the building up of the personalities, there is much breaking down, much suffering and waste.

These are not cancelled and when Śākuntalā can pride herself in being the foundress of the race, what she has suffered has not been made good. Hence the tragic experience of the play.

—*JAU* Vol. XXV, *Humanities*, 1964, pp. 19-29

Sriramamurti, P.

# MANUSCRIPTS NOTES—THE KANAKALEKHĀ-KALYĀṆA OF VĀMANA BHATṬA BĀṆA

Vāmana's Kanakalekhā-Kalyāṇa is preserved in two manuscripts. In four Acts, the play depicts the story of the love and marriage of Kanakalekhā, daughter of Viravarman, king of the Vidyādhara with Prince Vijayavarman.



The drama follows traditional patterns and several of the motifs have parallels in earlier literature. The diction is chaste and elegant. Some of the pen-pictures drawn by the poet are charming. The writer of the article has quoted some examples of these charming pen-pictures.

—*VII* Vol. II Pt. 1, March 1964, pp. 162-64

**Sternbach, Ludwik**

### CĀṆAKYA'S APHORISMS IN PURĀṆAS

On the basis of certain texts, the author shows that out of 390 stanzas of the *Bṛhaspatisaṃhitā* as many as 345 (excluding the five verses found in other Sanskrit texts) are identical with maxims generally attributed to Cāṇakya. In addition, 31 stanzas are found to be identical with a text usually attributed to Cāṇakya and a Purāṇa text. Another 16 stanzas are similar to a Purāṇa text usually attributed to Kauṭilya. These verses are quoted in an alphabetical order and their variants given.

The date of the compilation of either the *Bṛhaspatisaṃhitā* or of the various versions of Cāṇakya's aphorism is not known with any degree of certainty. But the *Rājanītiśāstra* version, which is almost identical with *Bṛhaspatisaṃhitā*, was included in the Tibetan Tanjur by Rin-chen-bzon-po who was born in 955 A. D., indicating thereby, that this version must have been compiled in the 10th century A.D. at the latest.

—*Pur.* Vol. VI No.1, January 1964, pp. 113-46

**Sternbach, Ludwik**

### SANSKRIT SUBHĀṢITA SAṂGRAHAS IN OLD-JAVANESE AND TIBETAN

This is a detailed study of two *Subhāṣita-saṃgrahas* in Old-Javanese, viz., the *Sārasamuccaya* and the *Ślokāntara* and one *Subhāṣita-saṃgraha* in Tibetan, viz., the *Nītiśāstra* of Masūrākṣa.

A. *Sārasamuccaya*, considered in Java and Bali as one of the most venerated books of Sanskrit origin, was edited in toto in 1962 and was published in the *Śata-piṭaka Series* by the International Academy of Indian Culture. Though mainly composed of maxims from the *Mahābhārata*, it also contains a number of maxims taken from Cāṇakya, *Pañcatantra*, *Garuḍa Purāṇa*, *Hitopadeśa* and Manu and other smṛtis. It is the *Gītā* of the Balinese Hindus. It appears that the original was composed in India in Sanskrit and then translated into Javanese.

B. *Ślokāntara* appeared only recently in the *Śata-piṭaka*, critically edited and annotated by Sharada Rani. This book was published by the



International Academy of Indian Culture in *Dvīpāntara-piṭaka*. The importance of this text is enhanced by the existence of lost texts of *Manusmṛiti* in it.

C. *Nītiśāstra* of Masūrākṣa, another Sanskrit *Subhāṣita* text also appeared recently, though its existence was known for many years. It is one of the eight ethical Sanskrit works included in the Tibetan Tanjur. It was edited in Tibetan by Sunitikumar Pathak in the *Viśva Bhārati Annals*, Śāntiniketan, 1961. According to the editor, it was composed sometime before the 11th century A. D. Masūrākṣa included mostly stanzas from Cāṇakya or those influenced by Cāṇakya, but he also took some from the *Garuḍa-purāṇa*, *Pañcatantra*, *Hitopadeśa* and *Mahābhārata*.

A twenty-page Annexe to this study gives additional information as to the sources in which the maxims quoted in these three texts appear.

—*ABORI* Vol. XLIII Pts. 1-4, 1962, issued 1963, pp. 115-58

Tiwari, R. G.

#### TIME OF KĀLIDĀSA AS INFERRED FROM MYTHOLOGICAL REFERENCES IN HIS WORKS

Mythological details regarding Kāma, ten incarnations of Viṣṇu and the crescent-crest of Śiva in the works of Kālidāsa are interesting. On analysing them, we find that the dramas of Kālidāsa belong to a period approximately to the end of the fourth century A. D. or the beginning of the fifth century A. D. The two *Mahākāvya*s and the *Khaṇḍakāvya* belong to the end of the fifth or the beginning of the sixth century A. D. The *Ṛtusamhāra* and the *Śṛṅgāratilakam* can be assigned to the first century B. C. Thus three Kālidāsas are traceable who must have flourished under the patronage of Vikramāditya, Candragupta Vikramāditya and Kumāragupta, respectively. It is just by an unexplainable coincidence that the first Kālidāsa flourished in the court of a ruler whose name was Vikramāditya and the other two Kālidāsas enjoyed the patronage of those rulers who had assumed the title of Vikramāditya. This was, possibly, the reason for the rolling up of all the three Vikramādityas and the three Kālidāsas into one Vikramāditya and one Kālidāsa into the popular mind,

—*PO* Vol. XXVII Nos. 1-2, January-April 1962, issued July 1963, pp. 5-28

Tripathi, Ramamurti

#### BHAṬṬANĀYAKA KĪ VYĀKHYĀ KĀ DĀRŚANIKĀ ĀDHĀRA (THE PHILOSOPHICAL BASIS OF THE COMMENTARY OF BHAṬṬANĀYAKA)

Bhaṭṭanāyaka is an important interpreter of the *Rasa-sūtra* of Bharata. It is said about him that he interprets the term *Bhoga* from the



stand-point of Sāṅkhya philosophy, but there are certain facts to show that his interpretation follows the trend of Advaita Vedānta as well as the Mīmāṃsā philosophy. His interpretation of *Bhoga* follows the doctrine of the Sāṅkhya and the Vedānta, whereas his treatment of *Bhāvanā* is influenced by the Mīmāṃsā, as the author has shown.

—NPP Vol. VI No. 2, 1963, pp. 97-106

Vaudeville, Charlotte

LA LEGENDE DE SUNDARA ET LES FUNERAILLES DU BUDDHA  
(THE LEGEND OF SUNDARA AND THE FUNERAL OF THE  
BUDDHA IN THE *AVADĀNAŚATAKA*)

The author has studied the legend of Sundara in the *Avadānaśataka*. Sundara is the name of a yakṣa. His legend seems to have been transferred from Gandhāra to Magadha. There are two layers of the legend, one ancient and the other modern. The former relates to the previous birth of Sundara and the latter belongs to the time of Aśoka.

According to the ancient legend, two Sundaras offered delicious food to Kaśyapa in retribution of which they were born as beautiful persons, presiding over the trees in the midst of which the Buddha attained *nirvāṇa*.

According to the later legend, Sundara was the yakṣa of Gandhāra, whose worship was carried to the east by merchants.

Later on, two legends were fused in the present version of the *Avadānaśataka*.

—BEFEO Vol. LII, Fasc. I, pp. 73-91, 1964



## XI MISCELLANEOUS

Ahir, D. C.

### INDIA'S DEBT TO BUDDHISM

Buddhism has produced an elaborate, convincing and up-to-date philosophy and influenced the Hindu scholars and philosophers to a great extent. Most of the highest teachings of the Purāṇas can be read in Buddhist scriptures and the whole of Patañjali's *Yoga Sūtras* is a Hinduised version of the Buddhist Yoga. Even the *Gītā* is a post-Buddhistic production, and has borrowed much from Buddhism.

Kālidāsa also owed much to Aśvaghoṣa and Śaṅkara borrowed his Vedāntic doctrines, his dialectics and his methods of approach from the teachings of Lord Buddha; and he and his principal followers deliberately followed the foot-prints of Nāgārjuna and other Buddhist writers. Even Gauḍapāda had adjusted Buddhist doctrines to his Vedānta design.

The origin of the *Bhakti* movement too lies in Buddhism and it was only as a result of the teachings of *Maitrī* and *Karuṇā* by the Buddha that the Indians took to vegetarian diet.

The Buddhists made learning open to all and introduced the system of organised schools in the monasteries. They were the first to establish libraries in the modern sense.

After independence, the constitution-makers of India found their ideal in Aśoka and accepted the Lion Capital and *Dharma-cakra* as their emblems, and a welfare and secular State, preached by Aśoka, as their ruling concept. The Saṅgha founded by the Buddha functioned in India of those days like a modern parliament. We also owe our national era to the Buddhist Emperor Kaniṣka.

The Aśokan pillars, the Buddha images and the sculptures and paintings of Ajantā and Ellorā caves are considered to be the greatest creation of Indian Art; and the Buddhist *stūpas*, *caitya* halls and rock-cut caves are a source of inspiration to our architects. The Sāñcī Gate and the Ajantā Window have been adopted as patterns in many Government and private modern buildings.



Ayyar, V. Ramanatha & Aithal, K. Parameswara  
**KĀRPĀSA COTTON : ITS ORIGIN AND SPREAD IN ANCIENT INDIA**

It is agreed that India is the home of one of the cultivated cottons, namely *Gossypium arboreum* ; but there is uncertainty with regard to the centre or centres of its origin. Vavilov considered that Hindusthan including Assam and Burma, but excluding the old Panjab and North-West Frontier Province, was the Indian centre of origin. Hutchinson, on the basis of the finding of cotton lint in the excavations of Mohenjodaro, declared that Sind would have been the primary centre with a secondary centre in Assam where the degree of the variability of plant characters was highest.

In the lexicons of the two oldest written Indian languages, Sanskrit and Tamil, the number of words given as synonyms for cultivated cotton are eleven in the former and five in the latter. The word *Marūdbhavā* or *marudbhavā* literally means a plant born in a sandy or windy tract (possibly west Rajputana), while *samudrāntā* signifies a plant growing by the side of the sea, implying that the two are different in their environmental requirements.

Amongst the synonymous words in Sanskrit, the term *tūla* is the earliest to be noticed. It is met with in *Taittirīya-saṃhitā* and other early Vedic works, but in none of them has the term *tūla* been used in the sense of cotton. There it means as reed-top and panicle. It is only in the epics that *tūla* is used in the sense of spinnable cotton. It is clear from the citations that *tūla* did not refer to the real spinnable cotton in the early Sanskrit literature. It is of interest, however, to note that in the Austro-Asiatic dialect, Santali, *tulam* means ginned cotton. But one is not sure whether this word is a loan from Sanskrit or *vice versa*. In case the latter happens to be the truth, the sudden change in the meaning of *tūla* from reed-top or panicle to cotton is easily explainable. Burrow is of the opinion that *tūla* is related to the Tamil word *tūval* (feather or down) and was absorbed into Sanskrit when the Dravidian language was prevalent in the Yamunā-Gaṅgā doab. Karve holds that such a hypothesis does not seem to be borne out by the known facts of history as 'Dravidian records begin much later than Sanskrit ones'.

*Kārpāsa* is chronologically the next word met with in the ancient Indian literature and is, therefore, the earliest term referring to the spinnable cotton. It is noteworthy that this word does not occur in any of the *Saṃhitās*, *Brāhmaṇas* or *Upaniṣads* of the Vedic period, but only in one of the *Vedāṅgas*, i.e., in the *Sūtra* literature. Even amongst the earliest important *Sūtra* works, it is only in the three, *Āśvalāyana-śrauta* -(IX. 4. 17), *Lāṭyāyana-śrauta* -(II. 5. 1, IX. 2. 14) and *Baudhāyana-dharma* (1.6.10)



*sūtras* that *kārpāsa* is used to signify woven cotton cloth to be worn at the time of performing certain rituals.

Besides, words relating to cotton find a place in the Munda and Santali wedding songs where nothing, that has not been sanctioned by hoary tradition, would have been admitted, especially by uncultured aboriginal tribes. The above observations go to prove that the hilly region of South Bihar, West Bengal and North-West Orissa is the probable centre of origin of what is called *Kārpāsa* cotton and that the plant was domesticated and developed by the aboriginal tribes, chiefly the Mundas and the Santals.

The author next discusses the morphological and fibre characters of the original plant-forms at the time of their discovery, although it is difficult to get an exact idea of the same. He further discusses the spread of cotton and, in that context, he describes a few peculiar features of cotton.

A detailed study of the subject in this article leads to the following conclusions :

1. *Kārpāsa* is the name of a cotton variety spotted and domesticated by the Austro-Asiatic language speaking tribes like the Mundas and Santals living in the hilly jungles of South Bihar, Orissa and West Bengal long prior to 800 B. C.

2. The tribes had developed the technique of spinning short fibres with the pre-knowledge they possessed in the making of mats and cloth from bast fibres of wild plants.

3. *Kārpāsa* cotton was originally a perennial suited to red soils with an annual rainfall of 80-100 inches. It had narrow-lobed leaves, low-ginning percentage, fine and fairly long fibres adhering firmly to the seed-coat. It had given rise to many annual races with different morphological and lint characters during the course of its spread.

4. It had spread to the plains of Bihar and West Bengal long before the arrival of the Aryans.

5. It became popular in the western Aryan kingdoms established along the banks of the Gaṅgā and the Yamunā and it then moved to the Panjab. This represents the first wave of cotton migration towards the West.

6. The soldiers of Alexander's army spread its cloth further west up to Greece.



7. *Kārpāsa* cotton would appear to be different from the 'tree wool' described by Herodotus and from the cottons found at Mohenjodaro. The latter cotton does not seem to have travelled east of the Harappan empire.

8. It spread, by the diffusion of the tribal culture, into Assam and Eastern Bengal on the east and on the plateaus of the Andhra hills on the south.

9. The establishment of kingdoms by Hindu kings in Upper and Lower Burma, Malaya, Cambodia and Annam encouraged the distribution of its forms, although some of them got mixed up soon with the other cotton varieties imported from peninsular India.

10. The people of Kalinga spread *Kārpāsa* cultivation up to the delta of the Godavari and traders exported its fine cloth into the Tamil country.

11. In its movement towards the Upper Deccan and Gujarat, it met a more ancient variety growing on the black soils. The hybridization, that would have resulted from such a mix-up, would have caused the evolution of finer cottons.

—Br.V Vol. XXVIII Pts. 1-2, May 1964, pp. 1-38

Balabushevich, V. V.

#### SOME PROBLEMS OF THE HISTORY OF INDIA

The discovery of archæological data containing material on Indian culture in the Central Asian republics of the U. S. S. R. throw additional light on the problem of cultural relations between India and Central Asia. Bongard-Levin points out that the Aryans came to India, not as a single big compact group, but were invading it over a long period of time in several waves of migration of Indo-Aryan tribes. There was a big temporal gap between the decline of the main centres of the Harappa civilization in the 17th-15th centuries B. C. and the arrival of the people representing the 'Painted Grey Ware' culture who could be identified with the Indo-Aryan tribes of the *Rgveda* period. The decline of the Harappan civilization was due to the internal causes and was not directly occasioned by the invasion of the Vedic Aryans whose culture was not, even territorially, connected with the main centres of the Harappan civilization. Works of Soviet Indologists show important social and economic changes, reflecting the continuous historical progress within the frame-work of feudal society. 'A History of India in Modern Times', a collective work by Soviet Indologists, published in 1960, traces the growth of national forces opposing colonialism. A collection of archival documents reveals the contacts between India and



the U. S. S. R. Study of Indian philosophy is another important branch of Soviet Indological research. Works have been published on the philosophies and socio-political concepts of Rammohan Roy and Aurobindo Ghosh. A. M. Dyakov, in a monograph, *National Question in Present-day India*, stresses that India is a multi-national country, but all her peoples have a vital interest in the preservation of its national unity, though the task of ensuring that unity in the conditions existing in India faces certain difficulties. A. I. Levkovsky, in *Peculiarities of the Development of Capitalism in India*, analyses India's economic history in the colonial period and discusses the problems of economic independence, mixed economy, position of foreign capital and others.

The Institute of the Peoples of Asia of the U. S. S. R., Academy of Sciences, has undertaken the publication of a four-volume history of India. Two volumes dealing with the modern and contemporary periods have already been published. The other two volumes relating to the history of mediæval and ancient India are in progress.

—*Ami*. Vol. I No. 3, February 1964, pp. 9-17

**Barua, Dipak Kumar**

#### ANCIENT INDIAN LIBRARIES

In ancient India, the history of Libraries is as old as learning. The monasteries and educational institutions, associated with temples, housed some of the libraries. Fa-hien and Hiuen-tsang noticed some of the important Buddhist collections, *e. g.*, Jetavana collection, the Palace Library in Kashmir, Library at Kanchipura, etc.

I-tsing's account of the Nālandā collection, the famous collection of Vikramaśīlā monastery, established by Dharmapāla, with its Academic Council in charge of its libraries, is worth mentioning. No less famous was the University of Valabhī and its collection which is mentioned in a grant of Guhasena I dated 559 A. D. At Nagai in Hyderabad, there existed a big temple college in the 11th century which maintained a big Library. The Library at Anhilavāḍa maintained by the Cālukyas was a rich and renowned collection.

The Purāṇas recommended the donation of manuscripts, etc., for use in temples and *mathas* as an act of religious merit.

—*MR* Vol. CXIII No 4, April 1963, pp. 281-84

**Bharati, Agehananda**

#### PILGRIMAGE IN THE INDIAN TRADITION

The paper proceeds in five sections. The first on pilgrimage in action; the second on pilgrimage in religious literature, *i. e.*, pilgrimage as a



precept : the third on Buddhist pilgrimage; the fourth on Hindu pilgrimage and the last on *tāntric* element in this subject, as well as a topographical survey of Indian pilgrim centres.

The Vedic references to pilgrimage are sparse ; no pilgrimages are enjoined in the Vedas; the earliest literature to enjoin pilgrimage is the *Mahābhārata* and the *Purāṇas*, which are followed by the *tantras*, both Hindu and Buddhist.

According to the *Kṛtyakalpataru* of Lakṣmīdhara, which has exercised a great influence on early writers of Mithilā, Bengal and northern and western India, pilgrimage is recommended as an obligatory observance. The author has dealt with three partially overlapping themes, mythology, hagiography and object topography, under which the origin of Indian pilgrimage could be examined.

—HR Vol. III No. 1, Summer 1963, pp. 135-67

**Bhattacharyya, A. K.**

#### THE INDIAN NATIONAL BIRD IN ART AND LITERATURE

By its variegated colour, its rhythm of gait, its close akinness to the green vegetation of its immediate environs and, above all, its keen response to the changing nature and the seasons, the peacock has drawn itself closer to the poet in man than any other bird. Throughout Indian poetry, in bliss and in happiness, as well as in distress and depression, the peacock has been the constant companion of the Indian lover and the beloved. Peacock is the favourite of gods, not only as the vehicle of Kārtikeya, but as a chosen bird of Indra. Besides, peacock also figures, in the gateway relief decorations at Sāncī, in the garden scene of the Śuṅga period on a pilaster from Gwalior, in the Kuṣāṇa sculpture from Mathurā showing the goddess Lakṣmī, and on some coins. In the Gupta period, it was recognised as a royal bird. In stone sculpture, bronzes and terracotta figures, the peacock continued through the succeeding ages as a successful favourite of the artists. In painting, the peacock finds place under different situations with different symbolisms. As an emblem of beauty, it lends its tails, with beautiful 'eyelets' in variegated colours, to fans and other items of utility and ornament. It has also supplied the decorative motif, to a great extent, in the applied arts of India.

—CF Vol. VI No. 2, January 1964, pp. 110-19

**Bhiksu, Rastrapal**

#### THE GLORY THAT WAS RAJGIR

Rājagṛha (modern Raigir) was the capital of powerful Magadha. According to the *Rāmāyaṇa*, it was founded by king Vasu and was called



Vasumatī. It became famous throughout India for its wealth and magnificence. According to Buddhaghōṣa, it had 32 main gates and was surrounded by five hills, which formed a natural boundary.

According to the *Mahābhārata*, it was the capital of the king Jarā-sandha and was then known as Girivraja. Rajgir is sacred to the Hindus, Buddhists, Jains and Muslims for more than one reason. Lord Buddha admired the city and its environment and called every part of it delightful. Aśoka erected a *stūpa* and pillar in the 3rd century B. C. Of the places of interest at Rajgir, the author mentions :

- (1) Veṇuvanārāma,
- (2) Tapoda Nadi,
- (3) Sattaparṇi Cave.
- (4) Sonabhandar Caves,
- (5) Ranabhumi,
- (6) Maniyar Math,
- (7) Bimbisāra's jail
- (8) Jivaka Ambavana and
- (9) Gr̥ddhyakūṭa.

—*MBo.* Vol. 72 No. 6, June 1964, pp. 188-93

Bissoondoyal, B

#### SOME FRENCH INDOLOGISTS OF NOTE AND THEIR WORKS

The author presents an account of the keen interest taken by the French people in ancient, medieval and modern Indian literature in Sanskrit, Tamil, Hindi and Urdu. In this connection, he describes the work done by famous French fabulist La Fontaine (1621-1695), whose best fables owed their existence to Viśṇuśarmā's *Pañcatantra*, Voltaire (1694-1778), Antoine Galland, who rendered the *Thousand and One Nights* into French, Madame de Bolier, the authoress of the encyclopaedic work *Mythologie des Hindous*, Eugène Burnouf (1801-1852), who translated the *Bhāgavata-purāṇa* into French, annotated Geringer's *L'Inde anglaise*, and wrote his *Introduction to the History of Buddhism*, Miss Ch. Vaudeville, who rendered the *Rāmācaritamānasa* into French, Ariel and Louis Jaccliot who rendered into French the famous Tamil classic *Tirukkural*, Anquetil Duperron, who translated into French Prince Dara Shikoh's *Oupnek'hat*, a Persian rendering of fifty *Upaniṣads*, A. Roussel, Valentin Parisot and Hippolyte Fauche who translated Vālmiki's *Rāmāyaṇa*, Romain Rolland, who gave biographies of some great sons of modern India, and Louis Renou, on whom has fallen the mantle of E. Burnouf. The author also draws our attention to the work of some Indians who translated Indian classics into French.



**Cannon, Garland**

**SIR WILLIAM JONES**

It may be of interest to scholars and non-scholars alike to know that in a series of his diary-like daily letters in the autumn of 1787, Jones summarized the complete plot of recension, utilising an Arabian Night Tables device of suspending the summary at a peak of interest in order to hold at a high plateau what he hoped would be Lord Spencer's absorption with the story. In this paper that summary is given.

—*JAOS* Vol. 83 No. 2, April-June 1963, pp. 241-43

**Chatterji, Suniti Kumar**

**ROLE OF ORIENTAL STUDIES IN THE HUMANITIES**

With the coming of Renaissance, Christian Europe and the West regarded themselves as superior to the infidel or pagan East. However, from the second half of the 18th century, the Westerner desired and attempted to enter within the precincts of the Eastern world. The scientific mind of 18th century, with its renewed interest in Man as Man started the intellectual exploitation of the East through an interest in, and study of, her diverse civilisations and literatures. Then followed a study of Eastern Art, beside the deathless art of the Hellenic and the Gothic worlds of Europe. It is now being conceded that the universal elements of the Oriental culture should form part of the mental and spiritual equipment of the West also. There has been a gradual emancipation of the intellect of the Westerner from medieval scholasticism after the Hellenic Renaissance ; and a similar, although more rapid, emancipation is taking place in the lands of Asia, at least in the minds of the elite who are guiding the masses. The only feasible way to make a beginning in the task of universalising the common World Humanism in its two wings of Oriental and Occidental Studies would be to prepare graded compendia for all sections of students where the message of 'Orientalism' may reach the West, and that of 'Occidentalism' the countries of the East. It is time that 'Oriental Studies' were now made part of a General Humanism, with 'Occidental Studies' combined for mankind as a whole.

—*IAC* Vol. XII No. 4, April 1964, pp. 228-38

**Devaraja, N. K.**

**THE INDIAN CONCEPTIONS OF SAINTLY VIRTUES**

Virtues which are the basis of moral life can have two aspects : one leading to the making of the ideal citizen and the other to the development of a saint's personality. The difference between the two is perhaps not one of degree only. It depends on the attitudes towards life and the universe as well as on the inspiration.



According to Manu and other Hindu law-givers, the life of even a *Parivrājaka* is a stage in man's spiritual growth. The saint, however, practises virtues as a result of philosophical wisdom. Manu speaks of two kinds of action, *Pravṛtta* and *Nivṛtta* leading to opposite results (XII, 89-91). The *Bhagavadgītā* (XVI, 1-3) divided men into two categories, the divine order and the demoniac order.

Hindu thinkers brought under demoniac disposition lack of faith in the existence of God and reverence for the Vedas, while the Buddhists' treatment of ethical methods was relatively more free from metaphysical bias. However, the description of the *Sthitaprajña* in the *Bhagavadgītā* can well compare with that of the *Arhat* and *Tathāgata* in Pāli literature.

Both in archaic Buddhism and in such Hindu works as the *Yoga-sūtras* of Patañjali, we come across four social emotions which ought to be cultivated by the aspirant after salvation (*nirvāṇa*). They are *metta* or *maitrī* (friendliness), *karuṇā* or compassion, *mudita* or sympathetic joy and *upekkhā* or *upekṣā* (over-looking evil in others). According to Edward Conze, Buddhist friendliness is, to some extent, equivalent of Christian *agape* or love. The *Yoga-sūtra* (I, 33) remarks that these virtues produce *cittaprasādana* or cheerfulness in the aspirant or *sādhaka*.

In early Buddhism, *prajñā* (knowledge) is given a higher place than *karuṇā* (compassion), but in Mahāyāna literature *karuṇā* becomes gradually more important than the other. Mahāyāna lays more emphasis on the social context of saintly virtues, as is clear from the doctrine of the Bodhisattva.

—*Bha.* Vol. VII Pts. I-II, 1963-64, pp. 28-40

**Gopal, Lallanji**

#### SUGAR-MAKING IN ANCIENT INDIA

It seems that, though the Aryans were acquainted with sugarcane in the Vedic period, they had not acquired the knowledge of manufacturing sugar from its juice. We can assign the beginning of sugar manufacture in India to somewhere about the 8th century B. C.

*Guḍa* is a purified product which contains few impurities. More refined are *matsyaṇḍikā*, *khāṇḍa* and *śarkarā*, each of which is purer than the preceding one. Caraka notes the medicinal properties of these four types, which are, in fact, four stages in the process of manufacturing granulated sugar. Kauṭilya and Suśruta mention *phāṇita*, *guḍa*, *matsyaṇḍikā*, *khāṇḍa* and *śarkarā*. The Jain work *Nāyādharmakāhā* enumerates *khāṇḍa*, *guḍa*, *śarkarā* and *matsyaṇḍikā* in its list of the kinds of sugar.

It appears that when the Aryans learnt the technique of producing crystallised sugar, they gave it the name of *śarkarā* from its granular



consistency. Cumulative evidence of *Aṣṭādhyāyī*, the *jātakas* and the *Arthaśāstra* suggest a date round about 500 B. C. for this.

In *Harṣacarita*, *pāṭalaśarkarā* and *karkaśarkarā* are used side by side. Bāṇa speaks of *Khaṇḍaśarkarā*, which may have been another name for *pāṭalaśarkarā*.

Suśruta notices the characteristics of *phāṇita* made from the *madhūka* flower and *Vaidyaśabdasindhu* renders the Jain word *puṣpottara* as *puṣpaśarkarā*. *Padmottara* is yet another kind of sugar mentioned in the *Nāyā-dhammakahā*. All this would mean that the Indians extracted a form of sugar from certain flowers.

*Bṛhatsaṃhitā* mentions the *guḍa* made of pomegranate fruit. Suśruta mentions sugar made from the juice of grapes.

*Yavāśaśarkarā* is another variety of sugar mentioned by Suśruta and Caraka. As regards palm sugar, it was already being made by the time of Suśruta.

—JESHO Vol. VII Pt. 1, April 1964, pp. 56-72

Govindaji

PRĀCĪNA BHĀRATA MEN LEKHANA SĀMAGRĪ ( WRITING MATERIAL IN ANCIENT INDIA )

After the broken pottery, seals and copper plates of the days of Indus civilization, the oldest material of writing that has been discovered is stone. First, they wrote on a stoneslate and then carved the writing with a chisel. In the North-Western Province, they have also found bricks on which Buddhist aphorisms are carved.

Birch-leaf was the chief material to write on in ancient times. By the time of Alexander's invasion, birch-leaf had come to be used particularly for the purposes of writing.

The *smṛtis* and the inscriptions of the time of Sātavāhanas point to the practice of writing on silken and cotton cloth. A cloth manuscript has been found bearing a date of the Vikrama Samvat 1418.

Buddhist sculptures mention writings on wooden boards not only in the south, but even in the distant north, they wrote on palm-leaves of the size up to 3' × 1' from times immemorial. Palm-leaf manuscripts written 600 years before Christ have been discovered.

A writing on a piece of leather was sent to Augustus Ceasar by an officer in India in the 1st century. Fa-hien has spoken of copper-plates



about 400 A. D., but in ancient times gold and silver plates were also used for writing. Paper does not appear to have been used in India before the 13th century A. D., but red-lead, ink, dyes, etc., had been in use in olden days. Chisels, brushes, wooden-sticks and quills were used as pens.

—*Sam.* Vol. V. No. 2, 1963, pp. 38-40

Gulati, A. N.

#### AN EARLY HISTORY OF FLAX IN INDIA

The Aryans entered India sometime after 2000 B.C. from Central Asia and possibly brought with them the art of preparing flax fibre from the stem of the linseed plant.

The *Arthaśāstra* refers to the cultivation of linseed in India. The *Manusmṛiti* contains references to the use of fibres. These references show that some bast fibres were employed for making strings and cloth about 800 B. C. as well as in Buddhist India.

The excavations at Chandoli near Poona have brought to light a number of beads with an extremely tendered string through them. The author is of opinion that the string was made of flax. On the basis of the date of the site, he is inclined to believe that the Aryans had known manufacturing flax from linseed by about 1500 B. C.

—*BDCRI* Vol. XXII, 1963, pp. 112-17

Kapadia, Hiralal R.

#### THE JAINA RECORDS ABOUT BIRDS

This is a detailed study of the account of birds, their varieties, habits and distinguishing features found in Jaina literature. The author has given a bibliography of more than fifty works which he has consulted and has also recommended. *Dhanañjayanāmāmālā*, *Viśvalocana-kośa*, *Bālāva-bodhas*, and seven unpublished exegetical sources for consultation and further study.

He has found thirty-three Sanskrit and six Prākṛit words, meaning 'bird', and discussed their etymologies which give us a wealth of knowledge about all kinds of birds.

A sufficiently big list of bird-names is dated 200-250 B. C. The *Āṅgavijjā*, an important Prākṛit work belonging to the 5th century A. D. (latest), is said to furnish us with 145 Prākṛit names for various species of birds, for some of which no details are so far available. A very long list of birds is reproduced from *Pañhāvāgarāṇa* in connection with *himsa*, nineteen



important details about birds, given by the commentator Abhayadeva Sūri, are also mentioned.

Birds, whose birth is uterine are said to be in many respects superior to those, who are produced by coagulation. For a number of Sanskrit and Prākṛit bird-names, the author has not been able to find corresponding English names. That, according to him, is natural as they are solely Indian.

—*ABORI* Vol. XLIII Pts. 1-4, 1962, issued 1963, pp. 59-107

Maity, P. K.

#### A NOTE ON THE SNAKE CULT IN ANCIENT INDIA

The snake cult has played a great role in the religious history of India from the time of the Indus valley culture to the present day. The cult, which grew up independently among the Indus people, has been accepted by Hindus, Buddhists and Jains alike.

The earliest reference to the practice of worshipping live snakes is found in the accounts of Greek writers who visited India. The snake temple at Calicut and many others in Malabar in general contain many live cobras.

*Sarpabali* is a ceremony which was observed in the age of the *Sūtras* for the two-fold purpose of honouring and warding off snakes

It is generally believed that Nāgas were worshipped as the snake-spirits. As usually represented in Indian art the snake-spirits or gods with snake-hoods varying from three to seven are of three types : anthropomorphic, theriomorphic and therio- anthropomorphic.

After discussing many beliefs regarding the worship of these *nāgas*, the author does not think that the snake-spirits were first worshipped as water-spirits. He holds that the snake is so awe-inspiring that one would expect it to obtain worship in its own right.

The haunting of houses by snakes seems to have been the cause of the origin of the belief that the souls of deceased persons return to their residences in the quite of snakes.

An example of the relation between the snakes and the earth is found in the *Rāmāyaṇa*. This association is probably due to the fact that snakes commonly live in holes in the earth. Scholars believe that *Śeṣanāga* was worshipped as a god of harvest and cultivation.

The early association of snakes and trees can be traced back to the Indus valley period. It appears that in the legend of the Buddha and the



Muchilinda, the Nāga was conceived as a tree-spirit. In a Buddhist *jātaka*, we read of a huge banyan tree which is haunted by *Nāgas*.

—*FL* Vol. IV No. 4, April 1963, pp. 120-29

**Mode, Heinz**

**TIGER-AND-LION CULTURES REFLECTED IN ARCHAEOLOGY AND FOIKLORE**

The archaeological and folkloristic evidences go to prove that the tiger-love corresponds to the prehistoric cultural traits and that a pre-historic leopard-tiger culture preceded an early historic lion culture not only in western Asia, but also in India.

The author thinks that the idea to consider the lion to be the king of beasts could not have originated earlier than 5000 years ago.

—*FL* Vol. IX No. 9, September 1963, pp. 289-96

**Nakamura, Hajime**

**A CRITICAL SURVEY OF INDIAN RELIGIONS AND PHILOSOPHY CHIEFLY BASED UPON JAPANESE STUDIES**

The author of this article describes, in some detail, the development of recent Japanese studies in Indology, especially Buddhism and philosophy.

Japanese centres are not rich in material, so far as the study of Indus civilization is concerned. But they have done researches on the date, way of life and ideologies of the Vedic people.

They have made important observations on the political and socio-economic conditions of Buddhist India. They have discussed art, religion and philosophy, among other things, during the Mauryan age, with considerable interest.

Japanese scholars tried to establish that the historical personage referred to in Śūdraka's *Mṛcchakaṭīka* is Vindhyaśakti, the founder of the Vākāṭaka dynasty. At about the time of the rise of the Kuṣāṇa dynasty, monarchs came to be deified. The Divine Right of kings was established in the Brāhmaṇa law books. Buddhism, particularly Mahāyāna, rejected this concept of kingship. Buddhist monks went to China (148 A. D. to 400 A. D.). Cave temples were built along the west coast of India. Gāndhāra art came into use. Maga Brāhmaṇas, mentioned in the literature of the Kuṣāṇa period, were perhaps influenced by Zoroastrianism.



The Gupta dynasty adopted Sanskrit as the official language for the first time. Fa-hien visited India at the time of Candragupta II. Mahāyāna inscriptions began appearing from the Gupta period. Japanese studies of the post-Gupta period are meagre.

Recently, Japanese scholars have begun to show interest in the study of the Muhammedan rule in India. It has been made clear that the origin of Urdu is later than previously supposed. It was only after 1857 that Urdu prose became a medium of expression.

Only in recent years the Japanese scholars have begun to study modern India.

Among the important Japanese writers on Indian religions and philosophies, special mention may be made of Hakuju, Ui, Kamakura and Nakamura.

In a study it has been shown that the rituals of Vedic sacrifices were preserved, in modified form, in the Buddhist Esoterism.

The *Vajrasūci-upaniṣad* is regarded as indebted to a Buddhist work also called *Vajrasūci*. The philosophy of the Upaniṣads has been found to contain many elements common with philosophical currents in Greece, China and other countries.

The *Yājñavalkya-smṛti* has been found to be a kind of mosaic code, with its structural sequence following the examples of Manu. It has been asserted that originally this *Smṛti* was a book of religious codes containing two sections, Customs and Penances. Another section, Justice, was inserted later on. Lastly, the author of the chapters 'The King's Law' and 'Philosophy' was also the compiler of the three previous chapters. It is estimated that the book was prepared around 500 A. D.

The teachings of the *Bhagavadgītā* have been found to contain some similarities with those of Pure Land Buddhism.

Hindu ethics with caste divisions placed an obstacle to the development of capitalism in India. Jainism has also attracted many Japanese students to its critical study.

Japanese scholars have concentrated more upon textual and philological studies of philosophical texts. They have ignored the study of philosophy proper. But a few scholars like Nakamura have done good works in this field also.

The early Vedānta philosophers strove to wipe out the Sāṅkhya influence in order to establish the supremacy of their own school.



The Yoga philosophy looks like a dualistic version of the philosophical system of Plotinus. The *dhyāna* seems to have been introduced into China by way of Kashmir.

The thought of the *Vaiśeṣika-sūtra* should be distinguished from that of *Praśastapāda*. The conception of time in this school was refuted by the *Mādhyamikas*.

Some kind of *Nyāya* is to be found even before the *Nyāyasūtras*. The *Kathāvatthu* and *Caraka-saṃhitā* provide information on this point.

The article refers to the development of logic in Ancient India giving out the contributions of some particular Schools and logicians.

According to the *Mīmāṃsā* school, a word is a concept or an idea. According to the *Tattvasaṃgraha*, the *Mīmāṃsā* asserted the existence of the eternal and personal *ātman* whose essence is *caitanya*.

Nakamura has done a pioneer work in the field of the study of Vedānta philosophy. In the scriptures of Early Buddhism and the Mahāyāna *Sūtras*, prior to Nāgārjuna, no reference to Vedānta is found. In those times, therefore, it was not an independent school. It appears for the first time in Bhavya's works (c. 400-570). He speaks of Vedānta as an independent school and does not mention *Māyā* or *Avidyā* in this connection. Vedānta adopted Buddhist ideas and it influenced, in its turn, later Mahāyānism.

Śaṅkara's way of argumentation betrays that he was virtually a rationalist. Rāmānuja takes *Karman* to be the same as *Avidyā*. The grammarians' philosophy has chiefly been investigated by Nakamura. Bhartṛhari reached an attitude of relativism from the point of view of logic. His philosophy was influenced by Vedānta,

—*As.* No. V, 1963, pp. 1-75

Renou, L.

SUR LE GENRE DU *SŪTRA* (ON THE GENUS OF *SŪTRA*)

The *sūtra* literature appears with the beginning of the *smṛti* and at the end of the *śruti*. It is for the first time attested in the field of *Vedāṅga*, particularly, ritual (*kalpa*), grammar (*vyākaraṇa*) and metrics (*chandas*). As regards the *nirukta*, it is a mixture of *sūtra* and *bhāṣya*. The grammar of Pāṇini may also go back to a treatise like the *prātiśākhya*.

The *sūtra* literature came to birth in ritual, more precisely in the ritual called *śrauta*, and from there it passed into other disciplines. In the



field of grammar, a form of *sūtra* called *vārttika* also appeared. The combination of *sūtra* and *vārttika* is found in the *darśanasūtras*.

Among the Buddhists, the word *sutta* (*sūtra*) designated the whole of the discourses in the form of dialogues attributed to the Buddha, which comprises the main part of the *Tripitaka*. The difference between the designations of the word *sutta* (*sūtra*) in Brāhmaṇical and Buddhist canons can be traced to the early tradition of the *Śrautasūtra*, which represents the schools of Vādhūla and Baudhāyana where the *sūtra* has not attained its distinctive features and is hardly distinguishable from the prose Brāhmaṇa. It is from the Brāhmaṇa that the Buddhist and Jain *sutta* (*sūtra*) is derived.

Another category of this sort is the *paribhāṣā* (rules of interpretation), which is used here and there in the works.

The author has studied in detail the stylistic evolution of *sūtra* in different branches of literature.

—JA Vol. CCLI No. 2, 1963, pp. 165-216

Sarma, M. V. Sridatta

#### THE SERPENT IN INDIAN LORE

The Vedic and Purāṇic texts refer to the dominance of reptiles to the detriment of mankind. By Brahma's orders all the reptiles, descended down and settled in the internal regions on the fifth day of the waxing moon in *Śrāvaṇa*. It is said that on this day, those who feed the Nāgas with austerities without partaking any spiced food, will certainly be on friendly terms with the serpent race, freed from fear of attack.

According to the account given in the *Mahābhārata*, the serpents were the offsprings of Kaśyapa by Kadrū. It is also said that when a snake occupies a bed or lurks about in the house, or when one is bitten by a serpent, or when there is an anthill in the house, or when reptile has entwined the body, a prayer offered to Manasā, the sister of Vāsuki, will render one immune to snake-poison.

According to the *Kūrma-purāṇa*, Ananta is no other than Janārdana Himself. On Him rests the entire universe. In India, Malaya, Indochina, China, Japan, Mexico and several parts of America there are temples in which the serpent is the ruling deity. The seven important snakes as described in the Purāṇic lore are *Vāsuki*, *Tākṣaka*, *Kārkoṭaka*, *Padma*, *Mahāpadma*, *Śaṃkha* and *Kulika*.

In the *Śilpa-Ratna* and other Āgamic texts, Nāgās are described as semi-human (the portion below the waist being that of a snake).



Schneider, Ulrich

## ON THE BUDDHIST ORIGIN OF THE CHRISTIAN LEGEND OF PLACIDAS—ST. EUSTACHIUS

According to Garbe, the king Brahmadatta of the *Nigrodhamiga-jātaka* and the general Placidus of the Christian legend of Eustachius were both not dedicated to the true doctrine in the beginning. They were both passionate hunters and, at the same time, of mild disposition. To one of them the Bodhisattva approached in the form of a gazelle with silver coloured antlers, and to the other in the form of a splendid stag with a crucifix in the antlers. Both the animals were in danger of being killed and both showed their hunters the way to salvation. Thus the main features of the two tales bear unmistakable similarities to each other.

The important correspondences between the Christian and the Buddhist tale of Vessantara (Viśvantara) are also unmistakable. Vessantara and Eustachius both go into banishment. Both lose everything they have : their high positions in the world, their wealth as well as wives and children; but while Vessantara gives them away, Eustachius loses them through God's decision to tempt him—this is precisely the difference between the Buddhist and the Christian ethics. A temptation takes place in the Buddhist tale also through the God Indra.

W. Bousset assumed a transference of the story from East to West. H. Günter, on the other hand, calls attention to the fact that it is not so easy to derive a Christian legend from widely-scattered independent Buddhist tales. The author, however, believes that it is far less difficult to trace the Placidus-Eustachius legends back to various Buddhist sources than Günter thought.

—*JASB* Vols. XXXVI-XXXVII, 1961-62, issued 1964, pp. 12-22

## SOVETSKOE VOSTOKOBEDENIE MEZHDYDBUMIA KONGRESSAMI (SOVIET ORIENTOLOGY BETWEEN THE TWO CONGRESSES)

The article deals with the development of Orientology between the two sessions of All Union Coordination Conference on Orientology in 1961 and 1963. The publications on Orientology under the guidance of educational institutions of the U. S. S. R. are mentioned here :

1. *Ashkhabad*: Translation work of the great Indian epic *Mahābhārata* (in six volumes) is being carried on by V. L. Smirnov in the Academy of Sciences of the Turkmen Soviet Socialist Republic.

2. The Indological Section of the 25th Congress is conducting a publication of collection known as *History and Culture of Ancient India*. A



series of articles by the Indologists of German Democratic Republic, Polish Peoples Republic and Czechoslovak Socialist Republic are included in this collection.

3. Mention must be made of B.S. Stavisky's discovery of inscriptions on vessels in Kara Tepe (Central Asia), which are in Brāhmī and Kharoṣṭhī pertaining to Kuṣāṇa era. S. P. Tolstov's numismatic finds in Khorezm supplement our knowledge of the Śaka era. Indian documents on barks in Brāhmī script found by L. I. Albaūm in Jang Tepe are remarkable. A large number of similar materials are included in the collection named as *India in Ancient period*.

4. Besides many periodical publications of the previous year, a monograph on the mediaeval history of the eastern countries was published. Among these one must mention first I.M. Reisner's posthumous publication, *National Movement of 17th-18th century* (Moscow, Dept. of Oriental Literature, 1961).

5. Some of the publications on mediaeval ideology on the East are :

A.M. Pialigorsky's *Materialism of the Lokāyatas*. Also *Indian system of Śaivas and Śāktas and other philosophical and religious systems in mediaeval Tamil Sources*.

6. Study of the newest trends in history is also carried on. During the previous year general works on the history of eastern border as a whole and history of different countries were published, e.g., *New History of India* (Moscow, Dept. of Oriental Literature, 1961).

During the past three years the Institute of the Peoples of Asia of the Academy of Sciences, U.S.S.R. issued many publications on many languages of the East, e.g., *Indian Languages* (Moscow, Dept. of Oriental Literature, 1961); *Bengali language, Problems of grammar* (Moscow, Dept. of Oriental Literature, 1962); *Hindi Language* (Moscow, Dept. of Oriental Literature, 1962), etc.

A great amount of research was done in the field of philology. The publications in this field are :

I. Serebriakov—*Panjabi Literature* (Moscow, Dept. of Oriental Literature, 1963); P. A. Grintser—*Ancient prose in story form*. (Moscow, Dept. of Oriental Lit., 1963); *Drama and Theatre in India—collection of articles*. (Moscow, Dept. of Oriental Lit., 1961); *Modern Indian Prose* (Dept. of Oriental Lit. 1962); *Rabindranath Tagore—Hundred years from his birthday, 1861-1961*—*Collection of articles*. (Moscow, Dept. of Oriental Lit. 1961).



One must also mention the publications of the Academy of Sciences, U. S. S. R., which include, among many other literary collections, *Mahābhārata*—Ādiparvan (Canto. 2). Great help to the students is rendered by the Oriental Department of important libraries of the Soviet informations about foreign literature. One must take into account the publications of the bibliographical series in which appeared the work, *Writers of Foreign Countries* dealing with Rabindranath Tagore, Prem Chand, Nagim Hikmat, etc.

—*NAA* No. 6, 1963, pp. 243-53

Staal, J. F.

### SANSKRIT AND SANSKRITIZATION

Classical Indology and Indian anthropology deal with the same material, but have different points of view. A recent example is the concept of Sanskritization. The term is not defined, but is used to indicate a process by which a lower caste attempts to raise its status to a higher position in the caste hierarchy. Its essential ingredient is the imitation of behaviour and beliefs associated with ritually higher status groups. According to M. N. Srinivas, it is a two-way process : (1) influence of Sanskritic Hinduism on regional cultures and (2) influence of regional cultures on Sanskritic Hinduism.

Studying Sanskritization in the Vedic languages, particularly Sanskrit, Modern Indo-Aryan, the Dravidian and in its relation with language and culture, the author concludes that the term Sanskritization as used by Anthropologists is a complex concept or class of concepts, and is somewhat misleading, since its relationship to the term Sanskrit is extremely complicated. However, the concept is used heuristically as related to some of the processes at work in Indian culture. In the study of Indian languages, Sanskritization is a well-defined concept denoting one of the processes of language change in India. Any attempt to transplant such concepts to other fields of investigation must be attempted with great caution.

—*JAS* Vol. XXII No. 3, May 1963, pp. 261-75

Sternbach, Ludwik

### ADDITIONAL NOTE ON THE SIGNIFICANCE OF THE NUMBER TWELVE IN ANCIENT INDIA

The number twelve, as already mentioned by Spellman and Gonda (*Journal of Asian Studies*, XXII. 1), constituted the number of months in a year. It seems that this particular fact was the main reason why the number twelve had a particular symbolic and sacred significance in ancient



India. Number twelve is referred to in the *Ṛgveda*, *Maitrāyaṇī-saṁhitā*, *Vājasaneyī-saṁhitā*, *Śatapatha Brāhmaṇa*, etc. Not only the number twelve, but its multiples (e.g., 24,60,360,720 and 10,008 also were most sacred in India.

—PO Vol. XXVII Nos. 1-2, Jan.-April 1962, issued July 1963, pp. 29-35

**Tripathi, Bhagirath Prasad**

SAITIHYAḤ SAṂSKṚTERARTHAḤ ( THE MEANING OF THE WORD SAṂSKṚTI)

Some scholars think, that instead of the word *saṁskṛti*, the word *krṣṭi* should be used to translate the English term 'culture'. In the *Vājasaneyī-saṁhitā* (7.14), the word *saṁskṛti* is used in the sense of *satkāra*; in the *Śatapatha Brāhmaṇa*, it is used in the sense of the increase and refinement of qualities; in the *Śrīmadbhāgavata*, it is used in the sense of purifying; in the *Manusmṛti*, Buddhist literature, etc., the word *saṁskāra* is used in many senses. The author has shown that originally the word *saṁskṛti* was used in the material sense; then it was taken to mean experience and, lastly, it was interpreted as mental activity.

—SS Vol. XVIII No. 4, 1964, pp. 99-108

**Tripathi, Krishnamani**

AVĀTĀRATATTVASAMĪKṢĀ  
(A DISCUSSION OF THE AVĀTĀRAS)

The word *avatāra* means that Omnipotent and Omniscient God develops some of His potentialities through particular personalities. There are faint hints of the doctrine of *avatāra* in the Vedas, but in the Purāṇas there is a detailed treatment of it. In the *Āśvamedhikaparvan* of the *Mahābhārata*, there is a story supporting this doctrine and in the *Rāmāyaṇa* of Vālmīki (Uttarakāṇḍa), there is a clear mention of it. In the *Śrīmad-Bhāgavata*, there is a discussion of twenty-four *avatāras*, but ordinarily in the Purāṇas, ten *avatāras* are discussed.

—SS Vol. XVIII No. 4, 1964, pp. 73-84



## XII-A PHILOSOPHY AND RELIGION (BUDDHIST)

Anton Zigmund-Cerbu  
THE ŚAḌAṆGA—YOGA

The first mention of Yoga is found in the *Maitrī Upaniṣad*, which is supposed to have been composed after the Buddhist Revolution. The version of the Yoga in this work seems to be the original version common to Hinduism, Buddhism and Jainism.

The *tāntric* six-fold yoga, first found in the *Guhyasamājatantra*, which became canonical in different Tibetan Buddhist Schools, represents, perhaps, through an unknown channel, the most ancient tradition of Yoga. There was, in this system, no room for *yama*, *niyama* and *āsana* and even less for something like *Īśvara-praṇidhāna* or any *praṇidhāna* at all. In this type of ancient yoga, the goal is not so much the control of the body as its reduction and controlled dissolution, an extraordinary form of technique of spiritualization. The original starting point is in the body itself, not in the nature.

—HR Vol. III, No. 1, Summer 1963, pp. 128-34

Barua, Dipak Kumar  
EVOLUTION OF BUDDHIST VIHĀRAS

In the beginning, members of the Buddhistic order resided under trees. Later they were allowed to dwell temporarily in mote-halls of villagers. But the climatic conditions of this country stood against such a wandering life and the Buddha introduced the observance of *vassa* at a fixed place and prescribed several kinds of abodes for the monks, viz, *vihāra*, *andhayoga*, *passad* and *guhā* of which *vihāra* and *guhā* only survived for long.

The *vihāras* were first in the nature of encampments limited to the three rainy months. But as a sense of collective life arose in the monks, the temporary residences turned into more or less permanent ones. The acceptance of the *ārāma* at Rājagaha, therefore, marks a turning point in the history of early monasticism.

The *vihāras* were, in the beginning, cells for individual *bhikṣus*. The next stage of the monastic buildings was a long verandah with a cell behind it. Later on, however, came the *stūpa* and the *stūpa* monasteries. Gradually *vihāra* and *guhā* became almost synonyms.



These *vihāras* represent one of the important forms of early Indian architecture. At their inception, they were mostly built of wood. But subsequently, they were multi-storied brick structures with many adjuncts, or beautifully designed rock-cut monasteries with the most decorative forms of early Indian architecture. The Sārnāth Inscriptions, the cave monasteries of Nāsik and Ajantā, etc., are wonderful specimens of art and architecture.

According to the *Manorathpurani*, even if there be a hundred or a thousand *bhikṣus* practising meditation, there will be no realization of the Noble Path, if there is no learning. Hence all able and intellectual monks took to learning and the *vihāras* turned into centres of great learning—great universities—where the four Vedas, six Vedāṅgas, ten granthas, fourteen *vidyās*, eighteen *śilpas* and sixty-four *kalās* were taught by the highly qualified monks.

—*MBo*. Vol. 72 No. 5, May 1964, pp. 109-19

**Barua, Dipak Kumar**

**VIHĀRAS IN DAKṢIṆĀPATHA**

Amarāvati was the most widely known of the Buddhist centres in Āndhra. Originally inhabited by the monks of the *Mahāsāṅghika* School, it later developed as a Mahāyānist centre. Bhāvaviveka lived here for some time. The Lhāsā monastery in Tibet was built after its model.

Similarly, Nāgārjunakoṇḍa was one of the largest and most important Buddhist settlements in South India, and enjoyed international reputation. Hundreds of wonderful sculptures executed in the Amarāvati style have been found here. Nāgārjuna took his resort in the last part of his life at Śrī Parvata in the east and north of Nāgārjunakoṇḍa. Fa-hien has left a good description of the monastery at Nāgārjunakoṇḍa.

Śrī Mūlavāsam was another important Buddhist centre flourishing at the close of 9th century A. D. The influence of this monastery was felt in places as far as Gandhāra.

These and many other Buddhist monasteries were centres of religious as well as secular learning. They were lavishly subsidised by the royal authorities and reached a stage of marvellous perfection representing the classical age of Buddhist *vihāras* in India.

—*MBo*. Vol. 72 Nos. 8-9, August-September 1964, pp. 248-53

**Bechert, Mainz**

**ZUR FRÜHGESCHICHTE DES MAHĀYĀNA-BUDDHISMUS  
(ABOUT THE EARY HISTORY OF MAHĀYĀNA BUDDHISM)**

The texts prove that Mahāyāna cannot be a sect for its origin is diametrically different from the old doctrine of Hīnayāna from which



rose the *Nikāyas*. In Mahāyāna, the external forms of the old *Nikāyas* were retained without being paid much attention to. As the rules of the *Vinayas* too were accepted, Mahāyāna doctrines could, and did, as the texts prove, spread in the communities of the most different *Nikāyas*.

The new creed developed in its early days from the old one without any sharp breaks. That is clear from the example of the theoretical fundamentals of the Bodhisattva ideal. There had never been a difference of opinion in the whole of Buddhism regarding three types of the Redeemed. The important question why some become the Buddhas, while others only become Arhats, was explained that the Buddha, in one of his earlier lives, had taken a vow before the earlier Buddha Dīpāṅkara to become a Buddha himself one day. That vow made him a Bodhisattva. After innumerable rebirths and good deeds, he was born as Gautama and became the Buddha. By listening to the preachings of a Buddha, people can reach *Nirvāṇa* without going the hard way of a Bodhisattva. This conception is in direct contrast with the *Karma* theory. These two can be brought to compromise only if one considers that through the preachings of a Buddha, a part of his *Kārmic* results will be transferred to the listener. These questions are not dealt with in the theoretical explanations of the old texts. The fact that the theory of the possibility of transfer of merits—a development from the earliest days of Mahāyāna Buddhism—has been accepted by all Buddhists, makes it clear that it has to be taken as natural consequence of the preachings of early Buddhism. The crucial point only was its generalisation, resulting in the demand to take a vow to become a Bodhisattva. Only with that a deliberate deviation from the original doctrine was made.

This demand only established the Mahāyāna Buddhism.

—ZDMG Vol. 113 No. 3, 1964, p. 530

Bennett, A. A. G.

THE *DAŚABHŪMAKA*

The study of the material now available points to the fact that the doctrine of ten stages concerns vitally the whole of the Buddhist teaching.

There is no close similarity between the ten stages of the *Daśabhūmi-kasūtra* and the stages of the Path of the Pāli texts which are connected with destruction of the fetters rather than any specific process of construction. Levi gives a 'table' of the ten stages, according to which, in the *Bodhisattva-bhūmi*, the development of *Prajñā* is not joined to the issue of *Arūpa* consciousness and the *bhūmi* avoids the blind alley into which the later of the Pāli texts were often side-tracked.

Of the eleven *bhūmis*, the last one is the Buddha stage in which the *buddhi* is purified and all obstructions to knowledge are dispelled.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

—MBo. Vol. 72 Nos. 3-4, March-April 1964, pp. 75-82



**Bhikshu, Rastrapal**

## BUDDHISM AND THE CASTE SYSTEM

During the time of the Buddha, caste system was one of the burning questions of the day. Though the Buddha is generally known as a spiritual teacher, he also dealt with certain social problems of the day. He admitted members of all castes and classes to the order of monks established by him. The only thing he expected from his disciples was purity of thought which led to purity of life, compassion and universal love. Many untouchables were admitted to the Saṅgha by the Buddha, attained sainthood and became worthy of the veneration of kings. He gave Upāli, the barber, seniority over his masters, the Śākya princes, by initiating him first.

The Buddha collected alms and took water from people of the lowest caste. He preached loving kindness towards all beings and declared the *Puruṣa Sūkta* of the *R̥gveda* to be a myth. He advised people not to accept anything unreasonable simply because it was recorded in the scriptures or upheld by other authorities, not even what he had said.

—*MBo.* Vol. 72 No. 2, February 1964, pp. 36-40

**Bhikshu, Rastrapal**

## NIBBĀNA

The word *Nibbāna* has been interpreted as annihilation of desires, as blowing off, and as annihilation of *Pañcakakhaṇḍa*. Though in the *piṭakas*, we find the description of *nibbāna* in negative and inexpressible forms, we also find that *nibbāna* is only one. Buddhaghosa has presented a number of arguments in favour of *nibbāna* as a positive and blissful state. The mind by which we can think is limited in its range and belongs to this world. Hence it is mundane. The *nibbāna*, on the other hand, is boundless and supramundane. It may be a state free from all the defilements in which the five aggregates remain in the pure form; or it may be one where all the five aggregates cease to exist for ever. It is in either case a positive state. But it is very difficult to say what is the nature of *nibbāna* without the five aggregates. We cannot say what happens to them when they disappear.

—*MBo.* Vol. 72 No. 5, May 1964, pp. 138-40

**Bhikshu, Rastrapal**

## THE BUDDHIST DOCTRINE OF KAMMA

The most important and fundamental doctrine of Buddhism is the theory of *Kamma* and rebirth, which are interrelated.

The Buddhist law of *Kamma* is not a fatalistic doctrine. It is a law of nature like the other laws of nature.



The discourses of the Buddha have explicitly explained the fact that volition and the states associated with it are *Kamma*. Thus the twenty-one states of the body-mind-soul, including the seven links of Enlightenment and the eight-fold Noble Path, are all *Kammas*.

*Kammas* may be divided according to (1) the doors through which they are performed as physical, vocal and mental, (2) their ethical value as moral and immoral, (3) their motive as impelled by *lobha*, *alobha*, *doṣa* and *adoṣa*, (4) their functions as *janaka*, *upatthambaka*, *upapilaka* and *upaghātaka*, (5) their strength as *garuka*, *asanna*, *acinna* and *kitatta*, (6) the time they take in producing their effects as immediately, subsequently or indefinitely effective and defunct, and (7) their place of maturing as *rupavacara* and *arupavacara*.

Thus, to a true Buddhist, man is the architect of his own fate, his own creator and his own destroyer.

—WB Vol. XII No. 6, January 1964, pp. 3-5

Chaudhuri, Sukomal

#### BUDDHISM—AN ANALYTICAL DOCTRINE ?

Buddhism is neither Eternalism nor Annihilationism nor any other 'ism.' It is an Analytical Doctrine to be known through analytical knowledge ; and the Buddha was an Analyst (*Vibhajjavādī*).

Through the Law of Dependent Origination, the Buddha first of all announced that it is not the *Samsāra*, but *Avidyā* which is the cause of human misery. *Avidyā* creates wholesome and unwholesome *Karma* formations. After death one's body is abandoned, but *Karma* formations remain as the crystalization of the effects of the actions performed with the present life. In the present life, the first stage is *Viññāna*, which is a sub-conscious mind taking place at the very moment of conception. This takes the form of *Nāmarūpa*, when the mind and the body first come into existence. In the next stage, the six sense organs are recognised in the child in the maternal womb. In the fourth stage, the child begins to come in contact with the outside world and *Vedanā* comes in the next stage.

From the stage of *Vedanā* emanates *Tṛṣṇā*, which produces *Upādāna* and *Upādāna* produces *Bhava*. *Tṛṣṇā*, *Upādāna* and *Bhava* represent the three stages of the activities of an adult and *Bhava* is the condition of birth, which is inevitably followed by *Jarāmaraṇa* accompanied by sorrow, lamentation, etc.

These twelve *Nidānas* forming the wheel of life can be enumerated negatively in the reverse order. By the cessation of each preceding *Nidāna*, the succeeding one ceases to be.



Chen, Chin Ming

# BUDDHIST YOGA—A SHORT STUDY

To understand Buddhist Yoga, one must understand the Buddhist philosophy and what it considers as the highest truth. Buddhist Yoga is again wedded to the Buddhist principles of voidness, non-egoism, wisdom, wakefulness, *māyā*, compassion, expediency and passivity. The Buddhist finds out his subject of Yoga after this and identifies his religious actions with these truths.

The Buddha and Bodhisattvas have established many kinds of Buddhist Yogas because of many attributes of philosophic truth and diversity of form and method of religious practices.

—*JYI* Vol. IX No. 8, March 1964, pp. 121-24

Conze, Edward

# SPURIOUS PARALLELS TO BUDDHIST PHILOSOPHY

The author has examined genuine parallels between European and Buddhist philosophies in his article published in April, 1963. Now he considers a few of the more widely advocated parallels which, in his opinion, are spurious. For instance, Berkeley's denial of matter seems to re-state literally the absolute idealism of the *Yogācārins*. The author points out that the two theories are quite different and they cannot be compared to each other.

The author gives examples of spurious European parallels under three headings : (1) Some, like Kant, are not 'parallel' at all, but tangential ; (2) others, such as Bergson and the Existentialists, are preliminary and (3) others, again, like Hume, are merely deceptive.

(1) T.R.V. Murti has found between Kant and the *Mādhyamikas* close similarities, which Jacques May has rejected as *perfidie* or treacherous. In the author's opinion, it is wrong to describe Nāgārjuna's position as epistemological, since it is clearly ontological. For perennial philosophers everywhere, philosophy is a way of life based on an understanding of reality as reality, of being as being. The whole theme of Nāgārjuna's work is the search for the own-being (*svabhāva*) of *dharmanas*. Epistemology, by contrast, is a branch of 'sciential' philosophy, and became an object of inquiry only in modern times. Kant succinctly expressed the shift from the ontological to the epistemological approach in his famous remarks about the Copernican Revolution, which Murti has surely misunderstood. The assertion of the primacy of the subjective over the objective assumes a separation between subject and object, which is alien to Indian thinking. All *Mādhyamika* reasoning has the one single purpose of enabling trans-



centennial wisdom to function freely. In his remarks about 'intellectual intuition,' Kant questions the possibility of such a faculty. The author further points out that the apparent analogy between Kant's antinomies and the Buddhist treatment of speculative questions (*avyākṛtavastūni*) is only superficial.

2. As for Bergson and the Existentialists, they agree with the Buddhists in their revulsion from the nightmare of a sinister and useless world, but cannot follow them into the transcendental world just for lack of expertise and because of their unfamiliarity with any definite spiritual tradition. Because of the disservice from the concrete spiritual practice, Bergson has now no disciples, and his work belongs to the past. It is at this point of despondency that the Existentialists had, after World War I, arrived on the scene. Their diagnoses of the plight of human existence agree with that of the Buddhists. So human life is nothing but a perpetual illusion. Man is nothing but disguise, lie and hypocrisy, with respect to himself and with respect to others, and so on. In terms of the Four Truths, the Existentialists have only the first, which teaches that everything is ill. Of the second, which assigns the origin of ills to craving, they have only a very imperfect grasp. As for the third and the fourth, they are quite unheard of. They just do not believe that 'there is an Unborn, an Unbecome, an Unmade, an Unconditioned.' Knowing no way out, they are manufacturers of their own woes. As distinct from their world-weariness, that of the Buddhists is cheered by the hope of ultimate release and lightened by multifarious meditational experiences which ease the burden of life.

3. As for 'deceptive' comparisons, the author points out that Hume's denial of a 'self' seems literally agreeing with the Buddhist *anattā* doctrine. Buddhists are certainly at one with him when he rejects the notion of a permanent self-identical substance in favour of a succession of impermanent states and events, but there is a clear difference between the two. Whereas Hume reduced selfhood to the level of the sub-personal, the Buddhist doctrine of *anattā* invites us to search for the superpersonal. Its whole point lies in that, since everything in this empirical self is impermanent, unsatisfactory, etc., and, therefore, it constitutes a false self, and none of it can be 'mine', 'me', or 'myself'. In consequence, one must look beyond the *skandhas* (heaps) to find one's true and abiding transcendental self (which is the *Tathāgata*).

—PEW Vol. XIII No. 2, July 1963, pp. 105-15

Dasgupta, Śrīśasibhusana

CARYĀPADA MEN VARṆITA DĀRŚANIKĀ TATTVA

(PHILOSOPHICAL THEORIES EXPOUNDED IN CARYĀPADA)

The philosophical background of *Caryāpada* was formulated mainly on the basis of the different philosophical traditions of Mahāyāna Buddhism,



particularly, the *Śūnyavāda* or *Mādhyamikavāda* of Nāgārjuna and *Vijñānavāda* or *Yogācāravāda* of Maitreya, Asaṅga and Vasubandhu. Following the *Vijñānavādic* Mahāyāna doctrines, the *Caryā* writers have at many places come very near the Hindu *Brahmavāda* or *Ātmavāda*.

According to Kāṇhu, distinctions and differences in the world are, in fact, the manifestations of one *Śūnyatā* and the pure *Vijñāna*. Luipāda describes one Reality behind the ever flowing stream of phenomena.

According to Sarahapāda, even mind and self-consciousness or *pudgalabodha* are ultimately unreal. The influence of the *Bauddha* idealism is clearly seen in the *Caryāpadas*.

*Aparīśuddha vijñāna*, which is the *baddhajīva*, and *Viśuddha vijñāna*, which is of the nature of *Ānanda*, are distinguished by Sarahapāda and Jayanandipāda.

According to Śāntipāda, analysis of mind does not show any trace of the phenomenal reality, because it is a sort of illusory accident and not a property of the *citta*. The *catuḥśūnya* principle has been described in the *caryā* songs in various ways by *caryā* writers. According to them, the blissful ultimate reality is seen only after *Śūnya*, *Atiśūnya* and *Avidyācitta* are laid to rest one after the other.

—PP Vol. III No. 4, January 1964, pp. 9-16;  
Vol. IV No. 1, April 1964, pp. 14-22

Guenther, Herbert V.

### INDIAN BUDDHIST THOUGHT IN TIBETAN PERSPECTIVE : INFINITE TRANSCENDENCE VERSUS FINITENESS

Śāntarakṣita may be called the theoretical founder of Tibetan Buddhism. He was a representative of the *Yogācāramādhyamika-svātantrika* line of thinking, a rather late product of the Buddhist philosophical movement. However, he did not succeed in making Buddhism acceptable to a larger public and invited Padmasambhava to Tibet, who made this religion popular in that country. Vimalamitra, who may be called the founder of living Buddhism in Tibet, was essentially an expounder of the *Tantras*, particularly of the *Gsang-ba snying-po*, which has remained the most authoritative work for the Rnying-ma-pas. In the present article, the author has examined the philosophical basis of this School of Buddhism.

The author has translated a small text called *The Tantra of the Reality of Transcendent Awareness*, written by 'Jigs-med gling-pa. Its



five chapters cover the whole of the Buddhist path of spiritual development: the starting point or the ground, the path or the unfolding of transcendent thought, and the goal or the attainment of freedom as a mode of being.

In the aforesaid work, both the integrative and the analytic aspects of knowing are treated as inseparable.

In the said work, the terminology of the *Vijñānavāda* philosophy is used, but the outlook is different from it. For instance, in the *Vijñānavāda*, 'all-ground cognitiveness' is an indeterminate cognition, a subject responsiveness and readiness, which tends to be filled by a concrete content of that, which makes up the finite world. For 'Jigs-med gling-pa, this 'all-ground cognitiveness' is merely a one-sided development out of a pervasive medium that might as well have developed into another direction. That is to say, in the former case, cognition develops into the theoretic cognition of things other than they are; because this cognition becomes tainted and coloured by some bias or other; in the latter, it remains truly *tāntric* and becomes the cognition of reality as it is.

'Jigs-med gling-pa's unique theory of infinite transcendence becomes most conspicuous in the goal realization by his distinction between communicated existence, which is a true cipher, and communicating existence, which is beyond all form and change, and similar to Jaspers' 'ultimate Umgreifende' is never seen, although it is possessed by every being as the 'inner light', which is man's very self.

—HR Vol. III No. 1, Summer 1953, pp. 83-105

Hatani, R.

BUTSU-DA SHŌ-GAKU NO KON-PON KEI-KI

(THE FUNDAMENTAL MOTIVE OF THE BUDDHA'S ENLIGHTENMENT)

The word *dharma* found in the Pāli canons is generally understood to bear the meanings of rule, law, teaching, truth, supreme existence, thing, etc. But the *dharma* which the Buddha attained by his Enlightenment is not a metaphysical existence. The truth (*dharma*) of *pratītyasamutpāda* is not an invention of the Buddha. It exists constantly by itself and was naturally given to the Buddha in his consciousness to create the absolute supreme personality. The Buddha's Enlightenment is really the function of the *dharma*. The *mahāprajñā* and *mahākaruṇā* of the Buddha is nothing but the value of the *dharma*. The *dharma* in this stage is not a purely objective existence, but is something mental and personified. The *dharma* which had reigned the Buddha's thought and practice for



45 years since his Enlightenment was not a simple philosophical principle, but a personal existence which constantly associated with the spirit of the Buddha.

—JIBS Vol. XI No. 2, March 1963, pp. 532-33

Hatta, Y.

RI-SHU-KYŌ MANDARA NO KŌ-ZŌ (ON THE SYSTEM OF  
(PRAJÑĀ-PĀRAMITĀ-NAYA-SŪTRA-MANḌALA)

The *Naya-sūtra-maṇḍala* is a *vajradhātu-maṇḍala*, but there the four Buddhas of the *vajradhātu-maṇḍala* have been replaced by the four *Bodhisattvas* of the *Garbhadhātu-maṇḍala*. These four *Bodhisattvas* are, respectively, the chiefs of *Śākya House*, *Ākāśagarbha House*, *Avalokiteśvara House* and *Vajrapāṇi House* in the *Garbhadhātu-maṇḍala*. This fact shows that the *Naya-sūtra* should be understood by the system of the *prajñāpāramitā* philosophy, according to which the *vajradhātu* and the *garbhadhātu* are *advaya*. The theory of *vajradhātu-garbhadhātu-advaya* teaches that the metaphysical principles and epistemological knowledge dissolve into one in the religious experience. The *Naya-sūtra-maṇḍala* is a development of the *Vajradhātu-maṇḍala* by making it related to the *Garbhadhātu-maṇḍala*.

—JIBS Vol. XI No. 2, March 1963, pp. 566-67

Higashimoto, K.

KANBOJA DĒN-SHŌ NO MAHĀWANSA TO NAN-DEN DAI-ZŌ-KYŌ CHŪ NO DAI-Ō-TŌ-SHI TO NO RYŌ TEKI SA-I (THE DIFFERENCE IN QUANTITY BETWEEN THE EXTENDED MAHĀVAMSA IN CAMBODIA AND THE DAI-Ō-TŌ-SHI OR THE JAPANESE TRANSLATION OF MAHĀVAMSA IN THE NAN-DEN-DAI-ZŌ-KYŌ)

The first scholar to find the *Mahāvamśa*, which was handed down in Cambodia, was Léon Feer (1830-1902). Malalasekera published the *Extended Mahāvamśa* (1937), which is the *Mahāvamśa* in Cambodia. The Japanese *Dai-ō-tō-shi* is a translation of the *Mahāvamśa* from the *Mahāvamśaṭīkā* (*Vaṃsatthappakāśini*, published in Ceylonese Script, 1895), with reference to the book in Roman by Wilhelm Geiger.

The author then compares the contents of the *Extended Mahāvamśa* with those of the *Dai-ō-tō-shi* and points out certain similarities and dissimilarities in them.



Hirai, S.

HENNYAKU-SHŌ-JI NO KAN-NEN NO SEI-RITSU TO TEN-KAI NYO-RAI-ZŌ BUKKYŌ TO NO KAN-REN O MEGUTTE (THE FORMATION AND DEVELOPMENT OF THE IDEA OF PARIṆĀMIKĪ-CYUTI)

The *hennyaku shō-ji (pariṇāmikī-cyuti)*, a term in *Tathāgata-garbha* texts, was taught for the first time in the *Śrīmālādevī-sūtra* to explain the 'saṃsāra' in *Anāsvava-dhātu*. It teaches that even such *pudgalas* as *Arhat*, *Pratyekabuddha* and *Mahābalabodhisattva* in the *Anāsravadhātu* do not have the four *guṇas* (*nitya*, *sukha*, *ātman*, *śuddha*) of the Buddha and that it is owing to the four obstacles of *avidyā-vāśabhūmi*, *anāsrava-karma*, *manomaya-kāya* and *acintya-pariṇāmikī-cyuti*. By these they are still in *saṃsāra*. This teaching is to emphasize the ideal of four *guṇas* of the Buddha for Mahāyāna Buddhists who all practise to attain the Buddhahood.

—JIBS Vol. XI No. 2, March 1963, pp. 542-43

Hoffmann, Helmut

DAS KĀLACAKRA, DIE LETZTE PHASE DES BUDDHISMUS IN INDIAN (THE KĀLACAKRA, THE LAST PHASE OF BUDDHISM IN INDIA)

*Kālacakra*, the system within Buddhism that spread in the days of Halipala I, was the last one to find universal acceptance. This system variously called as *Yana* had filtered into India from *Śambhala*—a country in the North-West in 965. Since it has not been possible to identify this country so far, it is inadvisable to try so much for a genetic association of the *Kālacakra* with the old Indian God of time, *Kāla*.

Astronomical, astrological and cosmological doctrines play an important part in this system, where the events in the universe are depicted in man. The astronomical system on which the *Kālacakra* is based is different from the old Indian *Jyotiṣa Vedāṅga* as well as from the classical *Sūryasiddhānta*, and is a complicated compromise-product, containing touches of Near Eastern—Hellenistic theories.

While *Mūlatantra*—the original text of the system—has been lost, the *Laghutantra*, in its Sanskrit text as well as that of Tibetan, is extant. A commentary containing important quotations from *Mūlatantra* which deals with the Buddha's preachings of the *Kālacakra* fortunately exists. It says, the Buddha preached the Mantrayāna at the *stūpa* of Dhānyakaṭaka—the two are to be identified as *Kālacakra* and *Amarāvātī*, respectively. According to tradition, the sermon was inspired by the mythical king Sucandra of *Śambhala*. The psychological reason may be to attribute this doctrine, that had infiltrated from outside, to the Buddha and hence to India.



The eschatological ideas found in the *Kālacakra* can be explained by the fact of the influences that Western religions have had on it. The eschatological ideas in the *Kālacakra* can be comprehended with reference to the political and spiritual situation prevailing in Eastern Iran, Central Asia and N.W. India in the 10th century, where Mohammedan incursions were increasing. The *Kālacakra* predicts that the Kalki of Śambhala—Rudracakrin—will destroy the Moslems in the year 2327 A.D. In the *Kālacakra*, there is an interesting synthesis of the borrowed idea of the end of time and the typical Indian idea of cyclic *yugas* where the final fight in the end of every *yuga* is eternally repeated—a fact that fundamentally turns back the foreign eschatological conception to the cyclic India.

—Sa. Vol. XV No. 2, 1964, pp. 125—31

Inagaki, Hisao

#### THE ADOPTION OF THE BUDDHA'S LIFE PATTERN IN THE TEN-BHŪMI SYSTEMS

Several Schools of Buddhism that rose after the Buddha had their own tradition of his life. His biographies in Sanskrit, Pāli, Tibetan and Chinese bear traces of gradual amplification and ideological development. Development of Ābhidharmika concepts of the Buddha and Dharma exerted great influence on the Buddha's biographies.

Mahāyāna ideologies had no less influence on the biographical literature of the Buddha. When the idea of Ten-*bhūmis* arose, the Buddha's life was adopted into its scheme. *Mahāvastu*, *Prajñāpāramitā* and *Avatamsakas* show clear indication of the attempt to incorporate the Buddha's life into their systems. A comparative study of these systems will reveal the pattern formulated to fit in the Ten-*Bhūmi* concepts.

Although quasi-Mahāyānistic, the idea of *Mahāvastu* affords ample material for Ten-*Bhūmi* concepts. The life pattern in the Ten-*Bhūmi* is presented as the seven perfections. The compilers of the *Mahāvastu* had in mind a system which would embrace both the traditional biography of the Buddha and the newly risen Ten-*Bhūmi* formula. The attempt did not fully succeed, but it paved for a better system in Mahāyāna literature.

In *Prajñā Sūtras* the idea of Ten-*Bhūmis* is presented more systematically than in the *Mahāvastu*. It can be easily seen that the Ten-*Bhūmis* of *prajñā* literature have grown out of mere systematisation of Bodhisattva's career. The life and career of Śākyamuni is generalised to such an extent that it is adaptable universally to all Bodhisattvas. (The author of the article mentions some texts in which the Bodhisattvas in various *bhūmis* fulfil the twelve *dharma*s).



The idea of *Ten-Bhūmis* is fully developed in the *Dasabhūmika-sūtra*. The ten outstanding events in Buddha's life, viz., Dwelling in *Tuṣita* heaven, Birth, Enlightenment, etc., are taken up to formulate the life of Bodhisattva of the highest rank.

In the *Mahāvastu* and *Prajñā-sūtras* the life pattern of the highest Bodhisattva end in *Enlightenment*, whereas in the *Avataṃsaka*, a complete picture of Buddha's life, i. e., from a life in the *Tuṣita* Heaven to *Parinirvāṇa* is given. In the former, the Bodhisattva career is supposed to end with the attainment of Buddhahood, thus drawing a line of demarcation between *Bodhisattva Bhūmi* and *Buddha-bhūmi*. In the *Avataṃsaka*, however, the realisation of Buddhahood is not the end of Bodhisattva career, but is an aspect of eternal activity of an enlightened Bodhisattva. He is to carry on an endless altruism in which he manifests himself even as a Buddha like the Śākyamuni.

—JIBS Vol. XI No. 2, March 1963, pp. 797-92

Ishida, Ichiro

#### ZEN BUDDHISM AND MUROMACHI ART

The Rinzai Zen developed by Musō at the beginning of the Muromachi Period (1336-1573) gave considerable impetus to the growth of Japanese art and culture. According to the Zen of this period, the heart of man was considered to be the Buddha and the various phenomena of the outside world were considered to be manifestations of one's own heart. The Muromachi man was thus formed into a 'romantic functional individual' marked more for emotional feeling than for a stray and consistent mind. The Muromachi view of the individual had a deep impact upon the Japanese art of that time. The Muromachi poetry and painting were sustained by an individualistic and particularistic outlook from rigidity.

The same spirit is seen in architecture. The natural objects do not merely surround the building, twisting it out of shape, but supply intrinsic motivation for the structural design. In most cases, the design is functionally related to its natural surroundings.

A kind of expressionist spirit (*Kyō*) of this time was bound up with the emergence of a new type of honour, which arose from a raucous youthfulness that took delight in ludicrous turns of events and sharp witticisms.

Thus, the art of the period gave rise to a new æsthetic awareness; the enjoyment of changing moods arising from the continual shifting of the relationship between the viewer himself and the object seen, a



shifting of relationship that resulted from the viewer's own continual physical movement. In 'excursion gardens', there is no special unity or objective organisation. The culture and creations of this period betray a subjective experience of unity in tune, deeply and internally, with the religious experience of Zen.

It may be concluded that Zen nurtured and sustained Muromachi culture, though it did not create it.

—JAS Vol. XXII No. 4, August 1963, pp. 417-32

Jayatilleka, K. N.

### THE BUDDHIST CONCEPTION OF TRUTH

The word 'truth' characterises a proposition which is expressed by a statement. But all true propositions may not have a relevance for religion. The propositions about four Noble Truths are relevant, because they are useful (*atthasamhitam*) in the attainment of the spiritual goal. The Buddha makes only such assertions which are true and useful and either pleasant or unpleasant.

The characteristic of truth is that it accords with fact (*bhūtam*) and cannot be otherwise (*anaññathā*). In addition to this correspondence theory of truth, we find a mention of coherence theory of truth as well in the Pāli canon. Accordingly, consistency is also considered a criterion of truth. The principle of contradiction is recognised. But when something is described as both real and unreal, a person, trained to think in terms of Aristotelian logic, fails to appreciate the reason behind such descriptions. Now, with the discovery of many-valued logic, we are in a position to judge such apparently contradictory statements favourably. This may be regarded as based upon a two-valued logic of four alternatives (*catuṣkoṭi*). These alternatives are to be taken as possible alternatives and only one of them can be true. These alternatives belong to such statements alone as concern the events in the space-time-cause world. Statements about *nirvāṇa* or Super-cosmic reality fall outside the scope of logical discourse (*atakkāvacara*)

Truth is regarded as one without a second. The presence of logical coherence and the absence of contradiction is recognised as a criterion of truth. But all consistent statements need not necessarily be also true. That is why mere reasoning is not recognised as a sound procedure. What is consistent must also correspond with fact. This is a very modern idea which has found a place in early Buddhist philosophy.

Partial truths are based upon limited experience and thus have limited value. They have a partly factual basis.



Moral and spiritual truths are useful, but truth is not defined in terms of pragmatic utility in Buddhism. But it seems to have been held that a claim of belief to be true was to be tested in the light of personally verifiable consequences. Verifiability is a test of truth ; it does not constitute truth. The Buddha held that such truths lie in the middle. Truth, thus, is a contingent fact to be discovered empirically by avoiding extreme views.

The distinction between conventional (*sammuti*) and absolute (*paramāttha*) truths is the central theme of Buddhism, according to which, nothing is absolutely real or unreal, its reality lies in the middle. This corresponds with the distinction that we, now-a-days, make between the conventional common sense point of view and the scientific point of view.

—CT Vol. XII No. 4, April-May 1963, pp. 22-23

Kabese, K.

*SHANTI-GUPTA NO KO-KON-GO-KI-RON (A STUDY ON THE HEVAJRA PIṆḌĀRTHA PRAKĀŚA OF ŚĀNTIGUPTA)*

The first half of the *Hevajrapīṇḍārthaprakāśa* of Śāntiguṇḍa is *Sūtravibhaṅga* and its last half is *Sūtrārthasaṃgraha*. According to the *Sūtravibhaṅga*, the *Hevajra-tantra* is divided into sections and divisions. The *Gekko-shaku* (*Candraprabhāvṛtti*) of Nāropa (975-1025) contains a unique understanding that the *Bodhicitta*-chapter (I, 1) of the *Tantra* explains *Citta*, the *Mantra*-chapter (I, 2) *vāc*, and the *Devatā*-chapter (I, 3) *kāya*, applying these three chapters to the explanation of the *trisaṃdhi*. The most detailed and longest commentary of the *Tantra* is the *Ko Kon-go shō-gi kō-shaku* (*Hevajrapīṇḍārthavṛtti*) of the 11th century. This holds that the *Hevajra-tantra* is a small text abstracted from the original large text.

Through the *Sūtrārthasaṃgraha*, the *Tantra* is understood to be formed of the explanations of the five processes to the ultimate enlightenment. In conclusion, the *Sūtrārthasaṃgraha* teaches that *Caturvidhā Śaikoṭi* and *Satyadvaya* are the most essential teachings of the *Tantra*.

The thought running through the *Sahajayogatantras* is the idea that such contradicting things as the *prajñā* and the *upāya*, the *paramārtha* and the *saṃvṛti* and the *śūnyatā* and the *bhāva*, are sublated into oneness in the practice. The *Sahajayogatantra* shows the practice of the *Sahajakalpa* of *prajñā-upāya-advaya*, in which the *prajñā* itself comes as the *upāya* at the same time, while *upāyatāntra* teaches that the *prajñā* is attained by the practice of the *upāyakalpa*, which is the means of reaching the *prajñā*, but where the *upāya* is quite separated from the *prajñā*. The



thought of *prajñā-upāya-advaya* is the characteristic of the *Sahajayogatantra* or of the *Hevajra-tantra*.

—JIBS Vol. XI No. 2, March 1963, pp. 438-44

Kaginushi, R.

DAI-JŌ BO-SATSU DŌ NI OKERU SHŌ-MON NO I-CHI NI  
TSUITE (THE POSITION OF ŚRĀVAKA IN THE MAHĀYĀNA  
BODHISATTVA PATH)

The *arhattva*, which the *śrāvaka* aims at, is one of the ten epithets, of the Buddha. The enlightenment of his own should be the first aim which is the most essential in the Mahāyāna Buddhism too.

Nevertheless, the Mahāyānist said that the *śrāvakas*, the successors of the Buddha's *saṃgha*, aimed at their own enlightenment only. Many passages in the Mahāyāna texts have despised them as the Hīnayānists. The ways of practice of the *śrāvaka* which were ordained by the Buddha have not necessarily been neglected. *Samdhinirmocana-sūtra* defines certain kinds of *śrāvakas*. In Mahāyāna Buddhism it is generally said that the stolid practise the way of the *śrāvaka* and the sagacious the way of the *bodhisattva*, but the way of the *śrāvaka* is never easy.

—JIBS Vol. XI No. 2, March 1963, pp. 536-37

Kak, R. N.

RELIGIOUS GROWTH IN THE MAHĀYĀNA

Religious growth involves growth of perfect faith, growth in intelligent practice and growth in attainments. The first step towards spiritual advancement or religious progress naturally requires a good deal of faith in the teacher, the teaching and also those who can guide us towards the right path. It is something like the *bhakti* of the Hindus. Ānanda was the Buddha representative of the *bhakti* mentality.

The understanding of the Bodhisattva's wish and determination to save all beings inspires faith devotion in the true followers of the doctrine. The faith of a person becomes perfect by having faith in the Buddha, the *Dharma* and the *Saṃgha*. In the supreme *nirvāṇa* of the Higher Faith, one follows and obeys the nature of the Eternal for ever.

Intelligent practice grows by obediently practising divine charity, divine perseverance, divine endurance, divine unchangeableness and divine wisdom. Wisdom consists in analysing experience into an interplay of impersonal forces and seeing events as they really are.

Growth in attainments starts as soon as one sets one's heart on following in the footsteps of the Buddha and continues till he reaches the



state of Bodhisattvahood. The attainments are of a spiritual nature. The Bodhisattva fully understands the self as well as the eternal Spiritual Principle. Then comes the holy perfection in all virtues which corresponds exactly to Eternal Wisdom.

*MBo.* Vol. 72 Nos. 3 and 4, March-April 1964, pp. 59-64

Kawasaki, S.

*TATTVASAMGRAHA* NI IN-YŌ SARETA SARVAJÑA HI-HAN-  
SETSU (CRITICISM OF THE BUDDHIST IDEA OF *SARVAJÑA*  
AS FOUND IN THE *TATTVA-SAMGRAHA*)

The 137 *gāthās* of *pūrvapakṣa* in the last chapter of Śāntarakṣita's *Tattvasamgraha* introduce some opinions, which stand against the Buddhist theory *Atīndriyārtha-darśi-puruṣa*, the Buddha, is *sarvajña*. According to Kamalaśīla's *pañjikā*, those opinions are of the Mīmāṃsās — the first 122 *gāthās* are of Kumārila, of which 21 *gāthās* are found in his *Mīmāṃsā-sloka-vārtika*, and the remaining 15 *gāthās* are of *Sāmaṭa* and *Yajñaṭa*, whose names and theories are not found in any other Indian philosophical text.

Kumārila's criticism is as follows : *Dharmādharma* is the ultimate object of study. The knowledge of *Dharma* precedes all. This *Dharma* of *atīndriyārtha* is constant and not man-made, and is understood only by the universal *codanā* of the *Veda*. None can know the *Dharma* without the *Veda* and even the Buddha is not exceptional. The *Buddha-vacana* is also limited and erroneous and cannot be given any proof of validity. Śāntarakṣita refutes thus : The Buddha has got rid of two *āvaraṇas* and attained *atīndriyabodhi* by *yogipratyakṣa* or *yogijñāna*. His *jñāna* is *śuddhi lokottara* and *anaikāntika*, and is not in both, *prameyatva* and *vaktṛtva*.

Śāntarakṣita's theory of *sarvajña* is parallel with those in Jain texts—the *Aṣṭasāhasrī* of Vidyānanda Pātrakesarin and the *Prameyakamalamārtaṇḍa* of Prabhācandra. There are Kumārila's 27 *gāthās* in the former and 26.5 *gāthās* in the latter. Excluding duplications out of the total of the two; 33.5 *gāthās* are found in this *Tattvasamgraha*. It is understood that between the Buddhist *Tattvasamgraha* and those two Jain texts, the quotation and imitation was done and the insistence of each other was well known. Both stand against the Mīmāṃsās in the same way, but their insistences are just contrary, because the former does not recognise the *Tīrthakas sarvajña* and the latter denies the Buddha as *sarvajña*.

In the time of the *Tattvasamgraha*, active disputes on *sarvajña* had been spread out among the three, the Mīmāṃsās, the Jains and the Buddhists. The different standpoints were discussed there on such a common ground as *pramāṇa* in the logic. It can be said that the investi-



gation of *sarvajña* was the last base by religious element and the starting point of religious faith of Śāntarakṣita who declared himself to be not a *śraddhānūsārīn* but a *prajñānūsārīn* and searched for an excessive adjustment of logic and for rationality on the basis of the system of Dharmakīrti.

—JIBS Vol. XI No. 2, March 1963, pp. 548-49

Kino, K.

INDO-BUKKYO NI OKERU MIN-GEN SON-CHŌ NO SEI-SHIN  
NI TSUITE (INDIAN BUDDHISM AND EXISTENTIALISM)

Heidegger explains 'present existence' by the theory of 'Mitsein, Mit-da-sein' and further insists upon regaining the most essential *ego* which has been lost in daily life. The same idea is found in Buddhism too (*Vinaya : Mahāvagga*, I. 14). But in Buddhism the *pratītyasamutpāda* is to lead the Buddhist thought to the *anātman*, not to the existence of *ego*.

In the original *Bodhisattvagāṇa*, there was no difference between the monk and the layman, but later the monk was considered to be superior to the layman. This is due to a tendency in Mahāyāna Buddhism to search the essential *ego*. The *araṇyavāsa* lets a monk be thoroughly solitary, isolating him from the troubles in social life. The complete solitude is only for searching the essential *ego* or the essence of existence. Here we remind the thought of 'Begegnung' of D. von Uslar, who scathingly criticized the thought of Heidegger in his work *Vom Wesson der Begegnung*. The possibility of 'coming across' exists properly in the existence itself, and the 'coming across' naturally gives rise to 'calling' between 'I' and 'you'. The said *araṇyavāsa* was for fear of 'untimely call (*akāla mantra*)' in social life, and 'being called (*āmantanā*)' also has been denied in earlier Buddhism. But importance of 'calling' is taken up in Mahāyāna Buddhism. The 'calling' is to make listen—*saṃśrāvayati*, and we find an important significance of the *saṃśrāvayati* in the *Sadāparibhūta-parivarta* of the *Saddharma-puṇḍarīka-sūtra*. In Tāntrism, the most important and essential element is the 'calling', i.e., the *mantra* which is to call *devatā*, *Buddha*, *vaśin*, etc., and always appears in the Vocative Case. Therefore, the thought of Priest Shinran that *Amitābhābuddha* is constantly calling the *sattvas* is really the most essential one in the Shin-Sect in Japan.

—JIBS Vol. XI No. 2, March 1963, pp. 464-69

Kitabataka, T.

YUI-SHIKI NI OKERU TEN (THE *PARIṆĀMA* IN THE VIJÑAP-  
TIMĀTRATĀ SCHOOL)

The author considers why Xuanzang, while explaining the meaning of the word *pariṇāma*, uses the passive expression 'being changed' once



and the active expression 'making change' or 'changing' twice. It may be that Xuan-Zang has succeeded the existential theory of Dharmapāla and Śīlabhadra. So he tries to theorize more clearly the standpoint that the *viññāna* gives rise to all things and is the substantial against all other objective things. The *viññāna* is later considered to exist eternally and to become *jñāna* or *bodhi* by changing itself. In the theory of *viññaptimātratā*, if the *pariñāma* cannot be considered without '*vāsanā*' and the '*vāsanā*' is always explained with the *pariñāma*, the said, *ten-pen* can be considered to imply the meaning of the *vāsanā*.

—JIBS Vol. XI No. 2, March 1963, pp. 546-47

Kubo, T.

DAI-JŌ NE-HAN-GYŌ NI ARAWARETA SHŌ-JŌ-KAI NO IMI  
(THE MAHĀYĀNA ATTITUDE TO VINAYA IN THE MAHĀYĀNA-  
MAHĀPARINIRVĀṆA-SŪTRA)

The *Mahāyāna Mahāparinirvāṇa-sūtra* has been considered to belong to the time after Nāgārjuna and before Vasubandhu.

Its first part, the whole *Prātimokṣas*, are regarded as the *śīlas* for the monks (*bodhisattva*), and the five *śīlas* and the ten *kuśalas* for the laymen. But these *śīlas* have been discussed in connection with the corruption and depravity of the *śrāvakas* and are not quite the same as those in the *Vinaya Piṭaka*. Moreover, here the most essential fact is that any kind of *duśśīla* is not regarded as offence if it had been done to establish and spread the *dharma* of the *Sūtra*. The *Prātimokṣa* is taught as the *śīla* of the *bodhisattva* in this *Sūtra*, but its standpoint is essentially different from that of the *Vinaya Piṭaka*.

The *Bodhisattva-śīla* and the *Mahāyāna-śīla* are mentioned and many other particular *śīlas* of the Mahāyāna are taught. They are for all the *Bodhisattvas*—monks and laymen. On the other hand, the manners of *jñāpticaturthakarma* is taught to be performed on the occasion of *Upasam-padā* of *Prātimokṣa*, for the monk, though it is not that of the traditional *śrāvaka-śīla*, but that of the *bodhisattva-śīla* for *pravrajita-bodhisattvas*.

—JIBS Vol. XI No. 2, March 1963, pp. 540-41

Kawada, Kumataro  
DHARMADHĀTU

The author in the introduction to the article explains that *paṭiccasamuppādo* (the Dependent Origination) and the form of the middle way of the four-fold Truths are the two key-points of the Buddhist religion. As a matter of fact, the *paṭiccasamuppādo* and the four-fold Truths are identical with each other as regards their essential implication,



Besides *paṭiccasamuppādo*, the concept of Dharmadhātu is very important. The two terms are intimately related to each other, for in the Gaṇḍavyūha School, the *dharmadhātupratītyasamutpāda* is given as its fundamental tenet.

In the *Laṅkāvatāra Sūtra*, the proposition that Buddha's saying is no saying (*avacanam Buddha-vacanam*) is put forth as a deep implication. But in that section, the word '*pratītya-samutpāda*' is not given, although it is the fundamental tenet of Buddhism as asserted by Nāgārjuna. The author has discussed the relation between *pratītyasamutpāda* and the *dharmadhātu* with a special study of SN. XII, *Nidānavagga* in which the two sūtras Nos. 20 and 65 have a peculiar relation to the section of the *Buddhavacanam* in *Laṅkāvatāra* referred to above.

In the *Nidānavagga Sūtra* No. 20, the *paṭiccasamuppādo* is called *dhātu* and *tathatā*, etc. The author discusses the relation among the three terms, viz., *paṭiccasamuppādo*, *dhātu* and *dharmadhātu*. He comes to the conclusion that *sūtra* No. 20 referred to above treats the *dhātu* as synonymous with *paṭiccasamuppādo*. He points out that in *sutta* No. 20, *dhātu* is identical with *paccaya*. It can, therefore, be concluded that the *sutta* uses the term *dhātu* as synonymous with *paṭiccasamuppādo*. In this connection he also refers to the term *dhātu-garbha*, i.e., *dhātu-garbha*, the corruption of which is *dāgoba*, i.e., pagoda. According to Apte's Dictionary, *dhātu* also means 'supporter' and this gives a hint regarding its affinity to the concept of *paṭiccasamuppādo*, which has something in common with 'a supporter'. If there were not 'Dependent Origination' in any sense and all happenings were by chance, the world would be utterly chaotic. Thus the *paṭiccasamuppādo* has a close relation to *dharma* (law, maintainer, sustainer, supporter). According to its etymological explanation, *dhātu* has a meaning commensurate with *tithêmi* (Gk.), *dhātṛ* (Skt.), *conditor* (Lt.) and *dhāman* (Ved. Skt.). These terms are closely related to *dhamma* in meaning.

Concerning *dhātu* and *dharmadhātu*, in *Nidānavagga* No. 20 is found the sentence, *ñhitāva sā dhātu*. The section of the *Laṅkāvatāra* has *dharmadhātusthitā*. If the two sources are carefully examined, both expressions must have one and the same meaning. Thus *dhātu* and *dharmadhātu* must be equivalent.

The Buddhist philosophy can be said, in a sense, to be that of *Dharmadhātu*, for the *dharmadhātu*, which is *paṭiccasamuppādo* or the Noble Four-fold Truth is the principal and fundamental tenet of Buddhism.

The philosophy of the Gaṇḍavyūha School consists in this that *pratītyasamutpāda* is *dharmadhātu* and *dharmadhātu* is *pratītyasamutpāda*, though the philosophy of the School is very complicated and abstruse.



Matsunaga, Y.

SHICHI-JIKI NI TSUITE (ON THE *SAPTĀLĀMĀKĀRA*)

The *Saptālamkāra* is the seven criteria which were set up to comment upon the *Guhyasamāja-tantra* on the standpoint of the 'Hphags-Lugs'. It is the main subject of Candrakīrti's *Pradīpodyotana*, which is the most important commentary on the *Tantra*. By these seven, the *Tantra* can be understood well. The introductory discourse of the *Pradīpodyotana* gives an outline of the *saptālamkāra* with its detailed 27 divisions.

About 200 years after the formation of the *Tantra*, the Hphag-lugs School became prosperous during 11th-12th centuries. They had to depend upon the *Tantra*, but could not set aside the development of Tāntrism. So they forged many commentary-*tantras*. In this process, the seven *alamkāras* were set up to authorize the understandings of the School. Moreover, the later Tāntric texts had been much influenced by Hinduism. So the *Saptālamkāras* setting up was also to express that the Tāntric Buddhism not only had succeeded the orthodox teachings of Buddhism, but also was the last phase of the development of Buddhism. The *Saptālamkāra* is a good material for investigating the process of rising and developing of Tāntric Buddhism.

—JIBS Vol. XI No. 2, March 1963, pp. 47C-76

Modi, P. M.

INDIAN PHILOSOPHY ; SOME CORRECTIONS

The following points are not noticed by the eminent historians of Indian philosophy :

1. Certain *Śrutis* discussed in the *Brahma Sūtra* speak of Brahman as devoid of all attributes, while others speak of Him as devoid of *prākṛta* *guṇas* only.
2. There are clear statements in the *Mokṣadharma Parvan* of the *Mahābhārata* where some philosophers identify the two *prakṛtis* of *Bhagvadgītā* and their views are, therefore, called Sāṃkhya. The philosophers who have spoken out their doctrines in the various episodes in the *Mahābhārata* XII have styled their views as those to be called Sāṃkhya, etc.
3. The fact is that Yoga appeared by rejecting the Upaniṣadic identity of *Jīva* and *Brahman* and not that the followers of Yoga superficially added the idea of God to an already existing atheistic Sāṃkhya.
4. In the days of the author of the *Brahmasūtra*, there was no Sāṃkhya Darśana, but only Sāṃkhya thoughts.
5. In those days, the Buddhist or Jain views were not those which are known to only these names.



Nadamoto, A.

SHIN-SHŪ KYŌ-GI NO TEN-KAI—JŌ-BUTSU NO IN-BŌ NI  
TSUITE (DEVELOPMENT OF THE SHINSHU DOCTRINE—CAUSE  
OF BECOMING A BUDDHA)

The *Dai kyo* (Large *Sūtra*—Large *Sukhāvatīvyūha-sūtra*) as well as the *Kan gyo* (*Sūtra* of seeing the Buddha) and the *Sho kyo* (Small *Sūtra*—Small *Sukhāvatīvyūha-sūtra*) teach how Amitābha Buddha attained the Buddhahood and is now in the *Sukhāvatī*, and how people can become a Buddha. People go to *Sukhāvatī*, that is, they are born there to become a Buddha, invoking Amitābha Buddha or practising *san-pai zen* good deeds of three kinds of people. Priest Shinran as well as other teachers in Japan deepened the thought of Pure Land. The birth in the Pure Land or the attainment of the Buddhahood is not the result of the practices of deeds or invocation of Amitābha Buddha. Those must be the deeds as the result of the attainment of the Buddhahood under the proof by Amitābha Buddha.

—*JIBS* Vol. XI No. 2, March 1963, pp. 590-91

Nakamura, Z.

A-GON KYŌ-TEN NO JĀTARŪPA-YU NI TSUITE (ON THE  
JĀTARŪPA IN THE ĀGAMA)

The theory of *shin-sho hon jo* (nature of mind is originally clean) is the most important one in the thought of *nyo-rai zo* (*tathāgatagarbha*), where *ji-sho sho-jo shin* (mind of its clean nature) is the conception opposite to *kleśa*. According to the *Mahāyānottaratantra-śāstra*, the original Sanskrit word of the *jo-sho sho-jo shin* is *citta-prakṛti-viśuddha* (or *pariśuddha*) or *citta-prakṛti-prabhāsvara*.

The word *citta-prakṛti-pariśuddha* (*viśuddha*) is found in the *sūtras* which have been much influenced by the *Prajñāpāramitāsūtras*. The *Prajñāpāramitā-sūtras* insist that the *sarvadharmas* are *anutpannā*, *aniruddha*, *amala* and *avimala*. From the standpoint of the *Sūtras*, even the teaching that the *Bodhisattvas* practise *prajñāpāramitā* to cut the *kleśas* by the attained *prajñā* is nothing but the *saṃvṛtisattva*. The *kliṣṭa citta* is not to be cleaned by the practice, but the *citta* itself is *pariśuddha* from the beginning. Here the *pariśuddha* or *viśuddha* is the synonym of *śūnyatā* which is explained by the simile of *ākāśa*. How and why the originally clean *citta* is covered by *kleśa* and the practice should be done are taught in the *tathāgata garbha* texts.



Nakamura, H.

GOKU-RAKU-JO-DO NO KAN-NEN NO INDO-GAKU-TEKI KAI-MEI TO CHIBETTO-TEKI HEN-YO (STUDIES ON THE IDEA OF PURE LAND IN THE PERSPECTIVE OF INDIAN CULTURAL HISTORY AND ON THE MODIFICATION OF THE IDEA BY TIBETANS)

The Pure is said to be located in the *West*. In primitive races, the west is generally given a special significance and it was also so in ancient India. Is there no relation between the importance of the *lotus pond* in the Pure Land and Varuṇa, the god of water of the Epic? Varuṇa has been described as the *Lokapāla* of the west in the Purāṇas. In the Chinese translations of the *Sukhāvāṭīvyūha-sūtra* 14, *Buddhakṣetras* are counted, but in the Sanskrit text there are 16 *Buddhakṣetras*. This may be an addition in the latter by the tradition of Brāhmaṇism in which the number 16 of 1/16 is regarded as important. In the small *Sukhāvāṭīvyūha* it is said that *Dharma Buddha*, *Dharmadhara-Buddha*, and *Dharmadhvaṇa Buddha* live in the under-world. They have been perhaps derived from the god of the hell, Yama, with whom the god of justice, Dharma, was identified in the Epic.

In the scene of the Pure Land, *sapiavedika*, *saptatālapaṅkti*, *samatīr-thaka*, *puṣkariṇī* and *catuḥsopāna* are all from Indian customs. The *gold sands* on the banks, the *golden earth*, and the *tree of jewels* may suggest the prosperous and liberal conditions in the reign of the Kuṣāṇa Dynasty, when good gold coins were minted and the caste system was not very rigid. In the Chinese translations it is taught that good practices in *one day and night* in this world are superior to those in *a hundred years* in the Buddha Land. Such expression is found in earlier Buddhist texts and in the old Upaniṣads. It is reasonably said that the *original form* of the Pure Land or its *idea* is found in the *R̥gveda*, as the paradise of Yama or of Viṣṇu. The scenery of the *Brahmaloka*, which is narrated in the Upaniṣad, is also similar to that of the Pure Land. The idea of the Amitābha Buddha is of the ancient Indian thought in which the light is valued. His two attendants may correspond to Viṣṇu and Śiva.

Faith, belief and devotion are the most important elements for the *Jo-do kyo* (Pure Land Doctrine) in Japan, but the *Sukhāvāṭīvyūha-sūtras* do not necessarily and evidently teach the absoluteness of an ardent devotion.

In the Tibetan translations of the *Sukhāvāṭīvyūha-sūtras*, many modifications are found, which are sometimes owing to translators' ignorance of Indian customs and facts; and sometimes due to their regional characters.

—JIBS Vol. XI No. 2, March 1963, pp. 509–31

Nirodharansi, Ācariya Tait

INITIAL TRAINING IN DHAMMA

The paper is translated from the original Thai by Ven. Pañṇāvaddho Bhikku.



In the Buddha-sāsana, the body and *Citta* should work together, but the body is under the control of the *Citta*, not under the authority of the nervous system.

Cleansing of the body and speech must be done by maintaining *śīla* in order to develop purity (*parisuddhi*) of *Citta*.

One must practise and train oneself to develop *jhāna* and *samādhi*; one should develop *paññā* (wisdom) until *ñāṇa-dassana* (realization of knowledge) arises.

The form of *citta*, even though it is not-self (*anattā*), has strong *iddhi-bala* and it enables one to have the whole of this world under one's power. But by this *citta* one does not distinguish good from evil, the subtle from the gross.

When one has good desires and is trained in the right way according to the teaching of the Buddha, this *citta* arises. It is clear-minded, skilled in wisdom, able to know what is beneficial and able to know *dharmma*. A person having this *citta* is able to lead those who are in darkness to the clear light, because the genuine aspect of the *citta* is always light, bright and clear. But because of taking refuge in the objects, the *citta* becomes polluted, so the clear light of it becomes obscured with evil. As a result, the world too becomes dark and obscure. No light will then come from its origin and the person will not know how to cleanse this *citta* so that the light of *paññā* can arise.

Thus, the world is either dark or light, and people receive happiness or suffering which can arise only in the *citta* of each individual. One should, therefore, first train one's own *citta* and make it clean and then train others so that this world may never again be perplexing.

—*MBo*. Vol. 71 Nos. 11-12, November-December 1963, pp. 275-81

Ogawa, I

‘BUSSHŌ’ TO BUDDHATVA (BUSSHŌ AND BUDDHATVA)

By critically examining the text of the *Mahāyānottara-tantra-śāstra*, the author comes to the conclusion that the original word of *busscho* is not *buddhatva* or *buddhatā*, but nature of the Buddha.

The *buddhatva* denotes the Buddha himself, who came from the *buddhagarbha*; and the *buddhatā* expresses the *bodhi* which has reached the state of *vimala* from that of *mala*.



Olson, Eleanor

## THE WHEEL OF EXISTENCE

The pictorial diagram of the Wheel of Existence evolved during the earliest days of Buddhism. According to the *Divyāvadāna* (pp. 299-300), the wheel was to have five spokes between which were to be depicted five realms of rebirth—the hells, animals, *pretas*, tortured spirits, gods and men. In the centre, a dove, serpent and hog were to symbolise lust, hatred and delusion, respectively. The model for the Tibetan wheel was taken to the snowy land by the Indian monk 'Bande Yeshe' in the 8th century. At the entrance to cave No. 17 at Ajantā, one sees the remains of a similar wheel dating from the 6th century. This seems to be the only surviving Indian proto-type of the Tibetan wheel.

The powerful monster which clutches the wheel is the demon of impermanence (Shinje), the wrathful form of *Avalokiteśvara*.

In this paper an elaborate description of the wheel is given.

—OA Vol. IX No. 4, 1963, pp. 204-9

Pandita, Sudharma

HOW POSITIVE IS *NIBBĀNA* ?

The word *nibbāna* traditionally means destruction of craving. The way to it is a positive way of action.

Scholars like Oldenberg and Dahlke seem to conceive *nibbāna* in a negative way, but they do not regard it as a negative phenomenon. A thing may be conceived in a negative way, but it need not itself be negative.

It is the bliss supreme, which the monks realise. While contrasting *nibbāna* with *samsāra*, the Buddha describes the former as *dhuva*, *subha* and *sukha*.

Everything conditioned by causes appears to be positive, but really it is non-existing. *Nibbāna* is not conditioned (*asamkhāta dhamma*), therefore it exists to him who feels that reality is only the non-conditioned entity.

Negatively, it is the elimination of craving and positively, it is the attainment of peace, supreme happiness.

Why *nibbāna* is explained in negative terms is a problem. It is nothing worldly, it is, therefore, not possible to equate it with anything of this world. Hence its negative description. But being an attainment of the perfect order, it must necessarily be a positive realisation.



**Purakar, Vidyadhara Johra**

**ĀCĀRYA BHĀVASENA KE PRAMĀṆA-VIṢAYAKA VIŚIṢṬA MATA  
(ĀCĀRYA BHĀVASENA'S QUALIFIED VIEWS ABOUT PRAMĀṆA)**

According to Ācārya Bhāvasena, the general characteristic of *Pramāṇa* is correct knowledge or *yathātmya-niścaya*. He has described *pratyakṣa pramāṇa* as *sākṣāt* knowledge which is explained as immediate knowledge. For him, *pratyakṣa* is of four kinds, viz., *indriya*, *mānasa*, *yogī* and *svasaṁvedana*. *Anadhyavasāya* means absence of all knowledge,

He has included *ūhāpoha* also among the forms of *parokṣa-pramāṇa*.

In 11-14 sections of his *pramāprameya*, he has dealt with topics from *smṛti* to *tarka*. He considers *vyāptimāna pakṣadharma* alone to be *hetu*.

Bhāvasena has mentioned *asiddha*, *viruddha*, *anaikāntika*, *anadhyavasita*, *kālātyāyāpadiṣṭa* and *prakaraṇysama* as the six *hetvābhāsas*, and has also referred to their sub-classes as well as twelve *dṛṣṭāni-ābhāsas*.

*Tarka* is included among the kinds of *parokṣa pramāṇa* and its four fallacies are described. According to Bhāvasena, there should be twenty *jātis*.

—Ane. Vol. XVII No. 1, April 1964, pp. 23-25, 34

**Rahula, Walpola**

**ĀLAYA VIJÑĀNA (STORE CONSCIOUSNESS)**

The original idea of *ālayavijñāna* was already there in the Pāli canon of Theravāda.

For Asaṅga *citta*, *manas* and *vijñāna* are not synonyms, but three different and distinct aspects of the *vijñānaskandha*; and *citta* is *ālayavijñāna*, which is impregnated with the traces of *skandhas*, *dhātu* and *āyatana*. *Manas* represents the aspect of mental functioning, thinking, reasoning, conceiving, etc. It has the nature of self-notion—the false idea of self.

In the *Laṅkāvatārasutta*, *ālayavijñāna* is described as pure by nature', but appearing as impure 'because it is sullied by adventitious defilements'. It is this which is considered by men as their 'Soul', 'Self' or '*Ātman*'.

—MBo. Vol. 72 No. 5, May 1964, pp. 130-32

**Samtani, N. H.**

**THE ARTHAVINIŚCAYA-SŪTRA**

The *Arthaviniścaya-sūtra* with a commentary is one of the manuscripts discovered in 1934 by Rahula Śāṅkṛtyāyana in Ngor Monastery in



Tibet. He also got, from G. Tucci, a fragmentary text of the *Sūtra* published in 1944 with an introduction in Italian. as well as photographic copies of its commentary,

The commentary was written by a *bhikṣu* named *Vīryaśrīdatta* of Nālandā University, according to its colophon.

The *Arthaviniścaya-sūtra* has been considered as a manual of reference to the Buddhists. It is more compact and comprehensive than the *Dharmasaṅgraha*.

The *Sūtra* embodies the Buddha's discourse on *Arthaviniścaya* (or ascertainment of the categories of *Dharma*). There is a clever interpolation at the end of the section on Four Noble Truths (*ārya-satya*) wherein the Buddha is compared to a physician and a layman, to a person suffering from a disease of birth and death.

This *sūtra* contains a large section on Eight-fold Path (*Āryaṣṭāṅga-mārga*). Among the most important sections is the one on 32 *Mahāpuruṣa-lakṣaṇas*. The last section is on 80 minor signs of the Buddha. The *Sūtra* ends in the usual phraseology of the Buddha's exhortation to the monks.

In the author's opinion, the compilation of the *Arthaviniścaya-sūtra* might have begun before the 1st century A. D. in the period of 'Mixed Hinayāna Buddhism'.

—*Bha.* Vol. VII Pts. 1-2, 1963-64, pp. 41-48

### Sangharakshita, Bhikshu

### THE GOAL IN BUDDHISM

The goal of human life is to realize *Nirvāṇa*. Negatively speaking, the goal consists in the completed and permanent eradication of all unhealthy mental attitudes. Negatively, *Nirvāṇa* is whatever the world is not.

Positive descriptions of the goal are necessarily in terms of feeling and emotion, knowledge, will and consciousness.

In terms of feeling and emotion, the goal is bliss, peace, love and compassion. But *Nirvāṇic* bliss arises not out of physical and mental contacts, but in the absence of all such contacts, achieved through *Samādhi*.

All descriptions of the goal in terms of knowledge fundamentally denote a cognition of the ultimate reality of things.

In terms of will, the goal is a state of absolute freedom from all restrictions. The faculties of cognition, knowledge and will go to make up a



concrete living person. From this point of view, the Buddha himself is the goal. But here, by the Buddha is meant not the historical Śākyamuni, but the Eternal Buddha whose transcendental compassionate activity is unlimited by space and time.

Paradoxically, *Nirvāṇa* is said to be attainable by means of non-attainment.

In the Sanskrit *Bauddha* scriptures, the transcendental state of *Nirvāṇa* is expressed symbolically in terms of a harmonious disposition of images or glow with supernatural life and movement.

—*MBo*. Vol. 72 No. 5, May 1964, pp. 99-108

**Sangharakshita, Bhikshu**

#### THE STAGES OF THE PATH IN BUDDHISM

The process of reaction in a progressive order constitutes the basic principle of the Path taught by the Buddha. In the *Nidāna Vagga* of the *Samyutta-nikāya*, the number of intermediate steps, which connect the *sāmsārika* beginning with the *nirvāṇic* end of the process whereby mundane is transformed into transcendental mind, appear as a series of positive counterparts to the negative process of the cessation of the twelve *nidānas* : (i) *Dukkha* (*Duḥkha*), (ii) *Saddhā* (*Śraddhā*), (iii) *Pamojjā* (*pramodya*), (iv) *Pīti* (*prīti*), (v) *Passaddhi* (*praśrabdhī*), (vi) *Sukha*, (vii) *Samādhi*, (viii) *Yathābhūtañāṇa-vedassana* (*jñānadarśana*), (ix) *Nibbidā* (*nirvid*, *nirveda*), (x) *Virāga* (*vairāgya*), (xi) *Vimutti* (*Vimukti*) and (xii) *Āsavakkha-vañāṇa* (*āśravakṣayājñāna*).

—*AP* Vol. XXXV No. 4, April 1964, pp. 154-58

No. 5, May 1964, pp. 202-8

No. 6, June 1964, pp. 251-56

**Sasaki, Genjun, H.**

#### THE HISTORICAL EVOLUTION OF THE CONCEPT OF NEGATION : NEKKHAMMA AND NAIṢKRAMYA

*Nekkhamm* does not always negate the opposite, as is the case with *akāma*, but also implies something positive. The positive content of *nekkhamma* includes not merely the negation of *kāma* (*akāma*), but also the negation of all evils. In the Chinese translations *ch'u chia* meaning getting out of the household is modified by the compound *yen li chu hsiang* meaning getting out of all kinds of desire and this modification is an extension of the original meaning of *nekkhamma* meaning 'non-desire'. Pāli Buddhism referred to the simple negation of the opposite, as expressed in the form and meaning of *nekkhamma* derived from *niṣ-kāma* (non-desire),



while later Sanskrit Buddhism refers to the positive expression of experience in *naiṣkrāmya*, which represents not only getting out of, but also getting out of the household, getting out of all kinds of desire and even *nirvāṇa* meaning liberation. This change in the process from the logical or relative negation to the positive expression of experience is significant. The negation indicated by the prefix *nir* positively points out the absolute religious experience, and yet it is not abstract from the realm of the experimental. This concept of negation expressed by the prefix *nir* implicitly denotes the positive content, *i.e.*, the realm of super-experimental of the religious experience by and through the negation of the experimental. In other words, negation, in the Buddhist sense, represents two dimensions, the negation of the realm of the experimental and the expression of the realm of the super-experimental (*nirvāṇa*).

—*JAOS* Vol. 83 No. 4, September-December 1963, pp. 477-84

**Sato, Mitso**

THE CEREMONY OF THE ORDINATION AND ITS UNDER-  
STANDING IN CHINESE TEXTS OF *VINAYA*

The ceremony of the ordination for a Buddhist monk, *upasaṃpadā* is translated in Chinese texts. This means a ceremony at which a novice or a new monk makes a vow to observe the discipline of a Buddhist monk. This ceremony is, however, not described in the book of discipline, *Vinaya-piṭaka*. According to the latter, a novice, a candidate for being a monk, is closely examined on his capacity for being a monk with regard to physiology and his station in life. Then he, who has capacity, is admitted as a Buddhist monk by the resolution of attendant monks, which is called *upasaṃpadā-kamma*. This is all of the ceremony, but there is not a ceremonial act of the novice's vow as found in the Chinese translation.

The author has examined this divergence in the article. He has also detailed the four things to be observed by monks as found in the Pāli text of *Vinaya-piṭaka* and also four things not to be done by a monk.

—*JIBS* Vol. XI No. 2, March 1963, pp. 876-69

**Shiga, T.**

TON-KŌ BON-YAKU-SHI KYŌ NI TSUITE (ON THE *BHAIṢA-  
JYA-GURU-SŪTRAS* IN THE TUN-HUANG MANUSCRIPTS)

Many copies of the *Bhaiṣajyaguru-sūtra* have been found together with others from Dun-huang Cave where the *Maṇḍalas* of the *Sūtra* have been depicted on the wall. It is understood that a particular belief of the *Bhaiṣajyaguru-sūtra* had circulated in the Dun-huang area,



Among the texts, which were found there by A. Stein, there are 38 copies of Bo-Śrīmitra's translation and 67 copies of Xuan-zang's translation. Dharmagupta's and Yi-jing's translations are not found. Out of the said 38 copies, 7 may be the copy of the 12th volume of the *Kan-cho-kyo* (*Abhiṣeka-sūtra*) and 19 may be of the independent *Sūtra*, according to the head title or the title in the colophon. Further, out of the 38 copies, only 4 contain the *mantra* of 37 letters which is found in his translation collected in the Taishō Edition. Xuan-zang's translation lacks that *mantra*. It is difficult to guess whether the text which contains the *mantra* is the original form of the *Kan-cho-kyo* or not. The 67 copies of Xuan-zang's translation are much the same as his translation collected in the Taishō Edition, but here it is notable that in fragments there is a translation of '12 vows' alone, which is an abridgement of Xuan-zang's translation and may be for the purpose of painting the *Maṇḍala* of the *Sūtra*. According to some accounts, it was in the middle and later Tang Periods that the *Maṇḍala* came to be popularly painted. It is understood that after the translation of the *Bhaiṣajyaguru-sūtra* by Xuan-zang in the 1st year of Yong-hui Era (650 A. D.), the belief of *Bhaiṣajyaguru* became very popular among the people of the Dun-huang area, though the translation of the *Sūtra* had already been brought there previously as the 12th volume of the *Kan-cho-kyo* translated by Bo-Śrīmitra.

—JIBS Vol. XI No. 2, March 1963, pp. 554-55

Stoneham, Richard G.

#### THE MIDDLE WAY TAUGHT BY THE BUDDHA

The Buddha taught 'We are born, we die, we get sick, we hurt and we love, man has lust, greed, ignorance, delusion and hate'—these are the inevitable features of human existence which have been with us for all time. Purity and impurity belong to oneself. He who conquers himself is the greatest conqueror.

The way from the crushing miseries of this transitory life to real happiness lies in renouncing all that one foolishly prizes now—one's present self. The way is not really too easy or too hard. This is the Middle Way of the Buddha. The true basic teachings of the Buddha have been misunderstood. He did not believe in escapism or a magic cure. He believed in watching man's thoughts at work, studying them and fighting them.

—WB Vol. XII No. 9, April 1964, pp. 12-13

Sugimoto, T.

#### MAHĀVASTU NI ARAWARETA JĀTAKA NI TSUITE (ON THE JĀTAKAS APPEARING IN MAHĀVASTU)

In the *Mahāvastu* there are forty stories entitled Jātakas. They have some different characteristics from those of Jātakas in the *Jātakatṭha-kathā* or the *Jātakamālā* and others.



From a close examination of the data provided by the stories, it is understood that most of the Jātakas in the *Mahāvastu* are rather simple *hetu-phala* stories and not closely connected with the idea of 'Bodhisattva' and that the Bodhisattva practises the *bodhi-sattva-caryā* for the *artha* and *sukha* of *sattvas* and, therefore, stays in *saṃsāra*. But the trend towards that idea is slightly found and it is in a process of development of the Jātaka from the *hetu-phala Jātaka* to the *Bodhisattva-caryā Jātaka*. On the other hand, new Jātaka of *karma-vipāka* story began to be produced in the time of the *Mahāvastu*.

—JIBS Vol. XI No. 2, March 1963, pp. 600-603

Suzuki, S.

JIN-GŪ-JI NO SEI-RITSU NI TSUITE (ON THE FORMATION OF JIN-GŪ-JI-BUDDHIST TEMPLE TO SERVE SHINTO SHRINE)

The formation of *jin-gū-ji* in Japan is an earlier form given to the thought which amalgamates Shintoism and Buddhism. Most of the gods enshrined in *Jin-gū-ji* had been related to a mountain. The character of the *jin-gū-ji* is different from that of another kind of the Buddhist temple, in whose precincts Shinto shrines have been built for Shinto gods who are regarded as the protectors of Buddhism or the Buddhist temples. It can be said that the thought which amalgamates Shintoism and Buddhism was pushed by the Japanese ancient animism and by the beliefs in mountains, especially by those civil mountaineering ascetics who spread their brisk activity in concert therewith. In the Heian Period, the thought arose that the Japanese proper gods are *Bodhisattvas* or incarnations of the Buddhas.

—JIBS Vol. XI No. 2, March 1963, pp. 572-73

Takase, H.

GEN-SHI-BUKKYŌ NI OKERU SAN-MAI NO NAI-KEI (*SAMĀDHI* IN EARLY BUDDHISM)

*Samādhi* is explained to be *citta ekaggatā* and in earlier periods *samādhita* also contained the same meaning. Subsequently the content of the *samādhi* began to be explained by *catujjhāna* and the *samāhita* came to mean a state of mind that was attained after the achievement of the *catujjhāna*. The *samādhi* is the *magga (paṭipadā)*, i.e., the *jhāna*, and the *samāhita* is attained by it.

—JIBS Vol. XI No. 2, March 1963, pp. 534-35

Toda, H.

RAJŪ-YAKU HO-KE-KYŌ NO ICHI KŌ-SATSU (KUMĀRAJĪVA'S CHARACTERISTIC ATTITUDE IN HIS CHINESE VERSION OF *SADDHARMAPUṆḌARĪKASŪTRAM*)

Comparing Kumārajīva's translation of the *Saddharmapuṇḍarika-sūtra* with Fa-hu's translation, the author says that whereas Fa-hu translated



'*prabhāsvara*' (102, 2nd chapter) as 'clean' 'Kumārajīva translated it as 'no character'.

Kumārajīva's '*busshu* (*buddha* kind)' and Fa-hu's '*butsu* (*buddha*)' in the Chinese versions must correspond to '*dharma-netrī*'. We find a variant of the said Sanskrit passage, in a fragment found in Central Asia. The *busshu* and the *butsu* might be the translations of *buddha-netrī* in this variant. Kumārajīva's '*jū en ki* (come by relation)' may also be for '*kṛtikā*' in the variant, not for '*sthitikā*' in the Nepal text. The *kṛtikā* of the fragment might have been changed to *sthitikā* in the Nepal text.

It is understood that Kumārajīva's translation '*busshu jū en ki*' means 'the *Nirmāṇakāya-Buddha* comes by *pratyaya*'. It is based upon his deep thought of *busshō* (nature of the *Buddha*) and his understanding that those who have the nature of the *Buddha* and those whom the nature of the *Buddha* was cut off should be strictly distinguished.

—JIBS Vol. XI No. 2, March 1963, pp. 550-51

Tsukamoto, S.

YŌSHŌ KENRYŪ 'NI TEI NO BUTSU-GAKU (THE BUDDHIST SCHOLARSHIP OF TWO EMPERORS, YUNG-CHENG AND CH'IENTUNG)

Emperor Yong-zheng (Yung-Cheng) had deep knowledge of many thoughts and religions. He made a profound study of the teachings of *Xing-zong* (a group of Buddhist sects mainly teaching the substance of the universe) and a research on the relation between substance and phenomenon by the Hua-yan (*Buddhāvataṃsaka*) teachings. He thought that Confucianism, Buddhism and Taoism are different in their functions, but the same in their substances. On the other hand, his thought had been much influenced by Lamaism. He looked up to Zhang-jia Lama as his teacher and considered that the study of Lamaism of Tson-kha pa meant the study of all Mahāyāna Buddhism and the centre of all Buddhist thoughts was the *prajñāpāramitā* philosophy. He studied the *Chan* (*Dhyāna*) teaching, too, but did not agree with the way of practice of the *Chan* monks of those days and denied it.

Emperor Qian-long's (Ch'ien-lung's views were much the same as those of Yong-zheng. Qian-long affirmed Confucianism by the theory of *dharma-dhātu* of the Hua-yan Teachings.

—JIBS Vol. XI No. 2, March 1963, pp. 556-57

Varma, Vishwanath Prasad

EARLY BUDDHIST MYSTICISM

The following mystic elements can be traced in early Buddhism :

1. The concept of *prajñā* which is attained as a consequence of the culmination of the spiritual and moral efforts of a *Bhikku* and is not the result of any mere rational enquiry.



2. Belief in the supernormal powers (*vidhibala*).
3. Insistence on *dhyāna* and *samādhi* and the various stages of superhuman vision drawing on the Bhikku.
4. Acceptance of the existence of superhuman beings who live for thousands of years.
5. The belief that *saṃskāra* and *viññāna* involve mystical experience for their comprehension.
6. The belief that *Nirvāṇa* is a logically indemonstrable state and yet the supreme goal of human life.

But from the presence of these mystical elements in early Buddhist thought, we should not conclude that like the Upaniṣadic teachers the Buddha also taught the existence of any omnipresent soul or accepted a metaphysical ultimate principle.

—VK Vol. LI No. 1, May 1964, pp. 64-70

Wada, S.

HIGASHI TO NISHI DAI-JO BUKKYO GAKU NO MON-DAI  
(EAST AND WEST IN THE STUDY OF MAHĀYĀNA BUDDHISM)

The meeting of *East* and *West* must mean a creation of new community on the ground of new humanism by a creative religion. Today, the problem of society is the problem of individual and the problem of individual must be the problem of society. The study of Mahāyāna Buddhism is a self-awakening formation of life and should be applied to the present real social problems, where exists the problem of 'I', which awakens 'me' to the meaning of *life and death*. The 'it' of the world and the 'it' of 'mine' are two, but one at the same time. The self-awakening of life must be that of the *Mahākāraṇika*. The investigation of the problem of *East and West* on the ground of Mahāyāna Buddhist study is the core of the research, and, in fact, it is an essential quality of the Mahāyāna study.

—JIBS Vol. XI No. 2, March 1963, pp. 592-93

Waldschmidt, Ernst

RESTE VON DEVADATTA — EPISODEN AUS DEM VINAYA  
DEN SARVĀSTIVĀDINS (FRAGMENTS OF DEVADATTA  
EPISODES FROM THE VINAYA OF THE SARVĀSTIVĀDINS)

Though Devadatta came to be considered as the villain of the Buddhist community during the Buddha's day, he had at one time been highly esteemed alike by the monks and laity.



A sheet of paper from Murtuq in Chinese Turkistan contains fragments of two succeeding Devadatta episodes. The author includes in his article the transliterated text of these fragments.

In this fragment, the Buddha allays Ānanda's fear of an attempt by Devadatta on his life saying that no such thing would succeed. The jubilant Ānanda is sent by the Buddha to Rājagṛha to proclaim that Devadatta be not considered a member of their community any more.

In the Pāli canon also, we find these two episodes. In the first, the Buddha pacifies the anxious monks and in the second, he publicly exposes Devadatta. However, the author notices some significant differences between the two versions.

The same sequence of events as given in the Sanskrit text is also there in a text of the *Vinaya* School of the Sarvāstivādins which we know, as a whole, only from a Chinese translation. Sanskrit texts tally considerably, their close connection is indisputable. As already a large number of papers from the *Vinaya* of this School have been found among the Turfan manuscripts, we can safely assume that the above mentioned piece of paper belongs to the *Samghabhedavastu* of the Sarvāstivādins.

A passage occurs in the Sanskrit text where Ānanda's subsequent boycott of Devadatta seems contradictory to his earlier pronouncement of his (Devadatta's) virtue. It is interesting to find this passage missing in the Chinese translation. But in the Pāli text, Sāriputra shows similar scruples. In both the texts, the honour that Devadatta must have enjoyed once is apparent. The hesitation of the monks is clear if (as in the Pāli text) Devadatta was boycotted before his attempt on the Buddha's life.

—ZDMG Vol. 113 No. 3, 1964, pp. 552-58

Yuyama, Akira

MAHĀVASTU-AVADĀNA 1. 2. 16-4. 10

This part was published by Émile Senart in prose, and afterwards Unrai Wogihara and others tried almost at the same time to reconstruct this part into verses.

As those scholars pointed out, the colophon itself proves that this part is actually metrical.

The author quotes a few examples that are found only in the metrical parts even in the *Mahāvastu-Avadāna*.

CC-0. In Public Domain. Gurukul Kangri Collection, Haridwar

—JIBS Vol. XI No. 2, March 1963, pp. 838-34



## XII-B PHILOSOPHY & RELIGION (NON-BUDDHIST)

**Abhyankar, K. V.**

**KṢAYAMĀSA AND PERFORMANCE OF RELIGIOUS RITES IN IT**

When there are two solar transits in one lunar month, there is a combination of two lunar months, one of which is called *amhaspati* and the other *kṣaya*. But, in fact, both are the same and one swallows the other. It appears logical that the rites and ceremonies assigned to particular months because of the occurrence of a specific transit should be performed in these months in which the particular *saṁkramaṇa* is noticed. Since both the *Vṛścika* and *Dhanus saṁkramaṇa* occurred in 1963 in one and the same lunar month, the religious rites and ceremonies of both *Kārtika* and *Mārgaśīrṣa* ought to be performed in the same month, e.g., *Yamaditiyā* and *Pāṇḍava-Pañcamī* ought to be observed in November.

—*ABORI* Vol. XLIII Pts. 1-4, 1962, issued 1963, pp. 159-62

**Ahmed, Mushtaq**

**ŚRĪ KṚṢṆA WA FALSAFATOHU (ŚRĪ KṚṢṆA AND HIS PHILOSOPHY)**

Kṛṣṇa was born at Mathurā. His uncle, the king of that place was very rude and cruel and his subjects were tired of his evil deeds. When the sooth-sayers told him that the eighth son of his sister would kill him to snatch away the kingdom from him, he put his sister Devakī and her husband Vasudeva behind the bars, yet set them free when they promised to give him every new-born child. They, according to the agreement, continued to send him their offsprings. However, at the birth of the eighth child, the parents decided to save it and Vasudeva brought him to his faithful friend Nanda and his wife Yaśodā, who lived at Gokula in the suburbs of Mathurā. They exchanged the boy with their daughter who, later, was given to the king to be killed. Thus the life of Śrī Kṛṣṇa was saved.

God bestowed on him the musical tunes. So alluring was the music of his flute that all men and women lost themselves in the music of his flute. Girls fell in love with him and met him in moonlit nights and enjoyed his music. Yet his love was spiritual and heavenly, for he told them that he was the incarnation of God.



When his uncle came to know that he was alive, he wanted to murder him, but was himself killed by Kṛṣṇa whom the people made their king. On becoming the king, he gave up all his enjoyments and even the damsels of Gokula. He ruled over his subjects with great justice and had friendly relation with all neighbouring countries.

Śrī Kṛṣṇa participated in the well-known Mahābhārata War that flared up between the Pāṇḍavas and the Kauravas, the two claimants to the throne of Hastināpura. The battle continued for 18 days at Kurukshetra. Thousands of people lost their lives in it. Śrī Kṛṣṇa, seeing the hesitation of Arjuna, explained him the philosophy of war, good and bad and how a man can get an everlasting life. All the good pieces of advice are in verse form known as the *Bhagavadgītā*. This holy book is one of the most important universal books and it has a great influence on the lives of the Hindus.

His philosophy is based on the idea that world is transitory and that there is another world after this, which is everlasting.

'None of your deeds are yours. They are God's. You are mistaken when you attribute them to yourself. Only the pious can distinguish between the reality of the other world and the uncertainty of this? He suggested four ways of fulfilling one's duties and of the salvation of ones' soul : (1) Meditation on God and His attributes, (2) devotion to worship, (3) steadfast love for God and (4) fulfilling the duties without any ulterior motives.

Throughout his life, he worked for brotherhood and unity, irrespective of caste and creed.

—TH Vol. XIV No. 2, April 1963, pp. 36-43

Aiyer, C. P. Ramaswami

## INDIAN AND WESTERN PSYCHOLOGY

Many of the psychological thought-currents and developments have been foreshadowed and investigated in India during several centuries. Every branch of religion in India has its philosophical, ethical and psychological aspects. Dreams, trances, clairvoyance and other phenomena are regarded as states in which physical organism is freed from individuality and can, in different degrees, be attuned to the cosmos. The Sāṃkhya philosophy ascribes the phenomenon of the world to *prakṛti* or the internal stresses of primordial matter. The Yogo philosophy makes clear distinction between its objectives and such states as passive mediumship. By means of the disciplines of Yoga, the senses are said to cease to flow outside ; and then arises the engrossing in pure consciousness.



The Yoga discipline insists on intense application to one thing, namely, concentration on love and sympathy and non-attachment. *Āsanās* and *prāṇāyāma* are regarded as experimental accessories to achieve the same principle.

Yoga does not regard sleep as a mere blank. The mind alone is active to the exclusion of the external senses; and even this condition is supposed to be a fit object to concentrate upon for the end in view and for training the imagination.

The Yoga philosophy teaches us that by concentrating the mind upon a single thought, certain cult, hidden and higher qualities of the mind can be attained.

—CF Vol. VI No. 2, January 1964, pp. 37-42

Atreya, B. L.

#### PARAPSYCHOLOGICAL REFERENCE IN *YOGAVĀSIṢṬHA*

The most important paranormal doctrine of the *Yogavāsiṣṭha* is the omnipotence of the mind. Every individual mind is the master of its destiny and the maker of its body and circumstances. It can cure all physical diseases of the body by its positive, healthy and harmonious thoughts. Some of its powers are specifically mentioned in the *Yogavāsiṣṭha*.

By following the physiological method, which consists in the control of *prāṇa* and thereby awakening the *Kuṇḍalinī-śakti*, one can acquire the ability of becoming too big, too small or too heavy, of seeing the *siddhas*, etc. By the psychological method, one can bring about psychic cure of all the bodily diseases, immunity from suffering, old age and premature death; one can have the knowledge of what is passing in other minds; one can enter the world of perfected beings; and one can transgress physicality and acquire subtility.

The power, the intelligence and the entire grandeur of a man increase immensely when he knows the Truth by the practice of his spiritual Nature which is Absolute. The entire *Yogavāsiṣṭha* deals with the various methods of Self-realization.

—RJPSS Vol. I Pt. 1, October 1963, pp. 107-17

Atreya, B. L.

#### THE PHILOSOPHY OF THE *YOGAVĀSIṢṬHA* — A BIRD'S EYE VIEW

According to *Yogavāsiṣṭha*, philosophy begins with discontentment against the worldly life in which there is no lasting happiness or peace. *Yogavāsiṣṭha* points out that direct cognition or intuition is the only and



ultimate source of all our knowledge. Knowledge can have for its object only that which is homogeneous with it in nature. All objects, therefore, along with the perceiving subjects, are ideas of our consciousness.

The most outstanding feature of the philosophy of the *Yogavāsiṣṭha* is idealism.

According to this work, there is little or no difference between the waking and dream experience. Both are alike in their nature, as long as each lasts. This work maintains the theory of subjective idealism. Every individual perceives and cognizes only that which is within his own experience; no one perceives aught but its own ideas. At the same time this work admits a cosmic world with countless objects and individuals within it, which in its original form, is a system of ideas in the Cosmic Mind, and thus it propounds a sort of objective idealism also. The two kinds of idealism are reconciled. The experience of a common world by many individuals is thus due to the fact that, over and above these individuals, there exists a Common Mind, the Cosmic Mind, in which all the common contents of the world as well as the individuals themselves exist as ideas and are represented in every individual mind within the Cosmic Mind. The manifestation of an objective world within a mind proceeds by way of materialization and externalization of ideas in the form of things, body and senses, consequent upon a wish, craving or desire to enjoy the particular objects.

Individuality (*jīvatva*), according to Vasiṣṭha, does not consist in being something like a simple, undecomposable, spiritual entity, called soul. It consists, on the other hand, in being a mind, *manas*, which means a particular mode of the Ultimate Reality, determined by a peculiar movement, tendency, desire or will to imagine. The secret of attaining supernormal powers is to rise above identity with the physical body, which is another name for limitation, imperfection and incapacity of doing great things, and to affirm one's being spiritual in nature and, therefore, full of higher powers.

The concept of the Self is different from that of the individuality. The Self is that within us which never changes, in spite of perpetual change in the personality. The individuality, however, changing and impermanent it may be, is not dissolved with the decay of the physical body and its total dissolution by death. The body is only an external manifestation of the inner will to be, which, with countless desires and hopes, persists.

Everything in the world is a manifestation of the Absolute Reality, the Brahman, the Eternal Conscious Blissful Existence.

The test of Reality is eternal persistence. All forms, however, persist temporarily. They, as such, come into existence and pass out of it.



How can, therefore, they be regarded as real in the true sense of the term. But we cannot also say that they are unreal, because they partake of Reality. In itself, the Absolute Reality is, according to the *Yogavāsiṣṭha*, above all changes, above all distinctions and differentiations, and above all relations. Acosmism is the Ultimate and the Highest Truth, which can be realized by every one, when one ceases to be interested in the relative, particular and finite appearances. The source of happiness is the joy of desirelessness which is much greater than and superior to that of ruling over an empire, of the company of one's beloved, of Heaven, and that experience by 'Viṣṇu' (V. 74.44). This joy is really the Bliss inherent in the Absolute Reality, which is our very Self.

According to this work, there is no other way to attain liberation than Self-knowledge, as our bondage consists in the ignorance of the fact that we are here and now the Absolute.

Devotion (*bhakti*) to, or worship of, any personal god is not of much use in attaining liberation. Nobody can confer liberation as a boon on anybody, unless the latter deserves it by his own right. The best way to worship the real God residing within the temple of our own body is Self-knowledge and Self-realization. The artificial and showy ways of worshipping God are only for the ignorant. Performing or giving up of any kind of action, whether it be religious, moral or worldly, is immaterial for attaining liberation.

The person, who has become liberated from individuality and is yet living, is called a *jīvanmukta*. His way of living is described in great details in the *Yogavāsiṣṭha*.

—DI Vol. IV No. 1, January 1964, pp. 61-77

**Balasubrahmanian, R.**

IS THERE NOT ERRONEOUS COGNITION?

The Prabhākaras explain all cases of *bhrama* as cases of non-apprehension (*akhyāti*). To experience is to experience validly and to err in experience is to experience imperfectly, though validly, the imperfection consisting merely in non-discrimination and not in misapprehension. The theory of *akhyāti*, advocated by the Prabhākaras, cannot stand examination. Irrespective of the sense-contact with the object, there can be non-apprehension of the difference between the two, between the perceived nacre and the remembered silver or between the unperceived piece of stone and the remembered silver. If so, a person should seize a piece of stone as silver. This is, however, not borne out by experience. It is only the nacre which is seized as silver, and this will be possible only if it is seen as silver. Recollection (*smṛti*) is different



from erroneous cognition (*viparyaya*). Though this is the truth about the *smṛti*, the Prabhākaras can neither accept this fundamental point nor reject it. The acceptance of this view is detrimental to their theory of *akhyāti*. And by rejecting it, they only invite difficulties which they cannot resolve so long as they swear by the theory of *akhyāti*. The Prabhākaras cannot intelligibly account for the sublation by a subsequent cognition. The difficulty with the theory of *akhyāti* is how, if its explanation of what is known as erroneous cognition were true, the sublating cognition can arise at all. Such a difficulty does not arise in the case of *Viparīta-khyāti*. The Prabhākaras refuse to accept that, in illusion, one object is mistaken for another. Illusion, according to them, is simply a case of non-apprehension—the failure to note the distinction, between the perceived and the remembered elements. According to them, non-discrimination is responsible for the failure to distinguish the one from the other. One and the same non-discrimination cannot be the effect as well as its own cause. It is this absurdity which emerges from the Prabhākara theory of *akhyāti*. The theory of *akhyāti* breaks down when it is applied to dream experience. In dreams, such a non-discrimination cannot arise at all for the simple reason that there is no second object which is perceived other than what is remembered. It follows, therefore, on their account that there is no *bhrama* in dream experience, a conclusion which is palpably untrue.

—JAU Vol. XXV, *Humanities*, 1964, pp. 30-56

**Bedekar, V.M.**

‘*DHĀRAṆĀ*’ AND ‘*CODANĀ*’ (YOGIC TERMS) IN THE MOKṢA-DHARMAPARVAN OF THE *MAHĀBHĀRATA* IN THEIR RELATION WITH THE *YOGASŪTRAS*

There are two passages in the *Mokṣadharmā* section of the Śāntiparvan, where *Dhāraṇā* is discussed (1) in Vyāsa’s discourse to Śuka (*Mahābhārata* XII. 228) and (2) Bhīṣma’s exhortation to Yudhiṣṭhira (Chapter 289 of *Mokṣadharmā*).

In the *Yogasūtra*, *dhāraṇā* is the sixth limb in the eight-membered (*aṣṭāṅga*) Yoga. *Dhāraṇā* is the fixing of the mind to some place or object. The object can be of two kinds according to *Vyāsa-bhāṣya* : the internal regions and the external objects.

According to *Mahābhārata*, *dhāraṇā* is the main stage in the meditative practice aimed at Self-realization, but, according to the *Yogasūtra*, it is only the first step ; the next two steps leading to the final goal are *dhyāna* and *samādhi*.

Another striking Yogic word occurring in the *Mokṣadharmā* section of the *Mahābhārata* is *codanā* (chapter 294). In chapter 304, Yājñavalkya



tells Janaka that by practising twelve *codanās* each in the first and latter parts of the night, one becomes calm and self-controlled.

The Yogic texts, however, do not elucidate the nature of the *codanās*. Can it be that the twelve *codanās* are the twelve *Prāṇāyāmas* which make up one *dhāraṇā* as suggested above ?

—BV Vol. XXII Nos. 1-4, 1962, issued December 1963, pp. 25-32

Bedekar, V. M.

# THE PLACE OF JAPA IN THE MOKṢADHARMA-PARVAN AND THE YOGA-SŪTRAS : A COMPARATIVE STUDY

According to the *Mokṣadharmaparvan* of the *Mahābhārata*, the practice of *Japa* leads the reciter to higher and higher stages of religious and spiritual progress. *Japa* practised for its own sake and without the slightest taint of desire leads the *jāpaka* to the highest goal of self-realisation.

As religious and philosophic thought progressed and became deeper and more contemplative, it gradually freed itself from the encumbrances and shackles of sacrificial rites. This climate was also congenial to the growth of the Sāṃkhya ideas with their insistence on knowledge and of *yoga* with its existence on disciplining the mind. The *japa* of the Upaniṣadic *praṇava* was incorporated into *yoga*.

The Vedic sacrificial ritualistic tradition tried to meet the challenge from *yoga* by boosting *japa* as its rival and by incorporating in the *japa* discipline the various elements associated with the *yoga*. No wonder the description of the *jāpaka* with which the *Mahābhārata* text concludes, makes the *jāpaka*, equal to the *yogin* from the point of final achievement.

—ABORI Vol. XLIV Pts. 1-4, 1963, issued 1964, pp. 63-74

Bhatt, S. R.

# A NEW APPROACH TO THE PHILOSOPHY OF RĀMĀNUJA

The object of this article is to show that all the doctrines that Rāmānuja has accepted and advocated can be accounted for without any reference to the *Pañcarātra* and the works of the Ālvārs, and that the *Pañcarātra* doctrines said to be accepted by Rāmānuja, are not at all present or even alluded to, in his works. It has often been said and taken for granted that Rāmānuja was essentially and substantially influenced by the *Pañcarātra* *Saṃhitās* and the works of the Ālvārs, and was very much inspired by them. But it is interesting and important to note that in none of his works, except once in *Śrī-bhāṣya*, Rāmānuja quotes four couplets from the huge stock of one and the half crore of the verses in which,



according to the tradition, the *āgama* literature consists. Nor are any of the characteristic doctrines of this system even hinted at. Further, nowhere does he confess himself a *Pāñcarātra*. We can trace every doctrine and dogma of his philosophy and theology to the Upaniṣads, *Brahma-sūtras*, *Gītā*, *Mahābhārata* and *Viṣṇu-purāṇa*. The whole theology of Rāmānuja, which somehow resembles Pañcarātra theology, has been derived from the works enumerated above. Some scholars allege the influence of the *Bhāgavata-purāṇa* on Rāmānuja, but this is far from truth. Śaṅkara also more than once refers to the opinion of 'another commentator' of the *sūtras*, whom Śaṅkara's commentators identify as Bodhāyana whom Rāmānuja expressly follows.

The Absolute of Śaṅkara, it is said, does not come out into the open on the field of human experience, but the God of Rāmānuja is not a passive Absolute who looks down upon us from the height of heaven, but joins us in the experiences of our concrete life, shares our ends and works for our uplift. For Rāmānuja, the reality is a unity, not bare undifferentiated, but that which contains, and admits of differences which are all real. The ultimate Reality is *Cidacidviṣṭeśvaraḥ*, i. e., God qualified by matter and spirits. Though equally real, matter and spirits depend on God and constitute His body. Unlike the *advaita*, the creation, according to Rāmānuja, is a real act of God, as real as God Himself. Rāmānuja repudiates the *māyāvāda* and accepts *satkāryavāda* and *brahmapariṇāmavāda*. The cosmic evolution in Rāmānuja is not an emanation, as in the *Pañcarātra*, but it is an effect of self-transformation of *Prakṛti* energised by Brahman.

The individual soul continues to exist even in the state of release. Release is not a quiet absorption or disappearance in, and identity with, Brahman. It is similarity with Brahman.

The *bhakti* in Rāmānuja, unlike the *Pāñcarātra* and Ālvārs, is not an exuberance of feeling or a fervent glow of emotion. It is, as Rāmānuja emphatically maintains, the same as the *upāsana* of the Upaniṣads. It is essentially rational, meditative and a serene contemplation of God. It is a misgiving of the scholars to maintain that Rāmānuja has accepted and advocated the doctrine of *prapatti*, a central dogma of the Pañcarātra and Ālvārs, as a means independent of and superior to *bhakti*.

—IPC Vol. IX No. 1, March 1964, pp. 28-32

**Bhattacharyya, D.**

## FINAL EMANCIPATION OF ADVAITA VEDĀNTA

According to the Advaitist, emancipation is valid only within the realm of ignorance, but is a jargon in the *pāramārthika* level. Emancipation



is of one who is already emancipated, for the individual self is *Brahman* itself, and bondage is the result of ignorance.

The Vedāntist does not agree with Royce who believes that the Absolute is both one and many, that the variety of the world is not illusory and that in the ultimate communion of the individual with the Absolute, the individual is not lost in the Absolute. Royce is not thoroughly Advaitic in spirit.

All orthodox schools of Indian philosophy agree with the fundamental Advaitic point that in liberation we do not create anything but realize our real nature.

The Buddhist also holds that *nirvāṇa* is the absolute and unconditioned blissful state.

There is a seeming difference between the Advaitist and Śrī Aurobindo. While the former teaches us to spurn the world as illusory and *mithyā*, the latter believes that it is the very destiny of man to be Divinized. But Aurobindo believes that to the Creator creation is a *līlā*. To a strict logical assessment, Aurobindo's philosophy is a form of Advaitism.

According to the Advaitist though action cannot be directed to the realisation of *mokṣa*, it may help us to ward off the impediments on the way to the rise of knowledge. *Nitya* as well as *kāmyā karmas* are simply of indirect use to *mokṣa*, which is an *anubhava* and cannot come out of action.

The final modification of *antaḥkaraṇa* destroying the world-illusion destroys itself too, because both are relative and also occupy the same locus. Supreme *mokṣa* is beyond all *upādhis* and it cannot harbour any variety within itself. There is no real antagonism between the *jīvanmukti* and *videhamukti*. The difference between the *jīvanmuktivāda* and *videhamuktivāda*, however, is that according to the former, the enlightened need not abide by the spiritual discipline, while, according to the latter, he must do so.

—CR Vol. 169 No. 2, November 1963, pp. 233-66

### Bhattacharya, Tarapada THE SĀMKHYA AND GOD

We cannot perceive God; nor is there a proof of His existence. So far the Sāṃkhya philosophers, and Śaṅkarācārya agree, but while the latter cites *Śruti* in support of a belief in God, Sāṃkhyadarśana (V. 12)



disproves God when it speaks of this world to be a creation of *pradhāna*, i.e., *Prakṛti*.

The Vedāntic view that *Brahma* is the cause of the world is not acceptable to the Sāṃkhya system on the ground that the former is sentient and pure, while the latter is insentient and impure and, therefore, one cannot be the cause or effect of the other.

To those who say that God is the Creator, since human action is baffled (*Nyāyasūtra*, IV. 1. 19), the Sāṃkhya reply is that our actions determine what we shall have.

And yet if God is supposed to preside over our actions, He should be doing so for His own benefit. Then He would be degenerated into an earthly being. Uddyotakara explains *Vātsyāyana-bhāṣya* (*Nyāya-darśana*, IV. 1. 21) by saying that God favours the actions of men. To this the Sāṃkhya reply is that God may not be doing anything for achieving a personal end, yet when He functions as a giver of fruit, He must have some attachment for doing so. In this case also, He ceases to be God. This looks like a repudiation of the theistic position adopted by the Pātāñjala system also.

In the Sāṃkhya system, God is not required in the scheme of creation. It is the unintelligent evolute Nature which creates the bodies of the enjoyment and liberation of the soul. To Śaṅkara's argument that unintelligent Nature cannot create without the superintendence of one intelligent, the Sāṃkhya answer is that the unintelligent milk acts for the sustenance of the calf; likewise act *pradhāna* for the liberation of the soul.

The soul by nature is liberated; so it does not require God to liberate it.

—CR Vol. 169 No. 2, November 1963, pp. 227–32

Bose, A. C.

#### THE CONCEPT OF *SAMJÑĀNA* (CONCORD) IN THE VEDAS

*Samjñāna* means not only the knowledge (*jñāna*) but the loving unity, the concord, produced by such knowledge. Such unity differs from uniformity by affording the individual the opportunity for free, and at the same time, cooperative self-expression.

The *devas* can have *Samjñāna*, concord among themselves, because they have a fundamental point of unity, viz., their divinity. They are manifestations of the relative plane, in terms of attribute and value, of the attributeless Absolute spoken of in the Veda in the neuter gender and singular number, as *ekam*, the one *akṣaram*, the eternal.



The following exhortation in *Rgveda* (X. 191) is meant for the members of a state. It desires them to have, among other aspects of *Samjñāna*, common deliberation (*mantra*) and a common political assembly (*samiti*): 'May your counsel be common. Your assembly common'.

The Veda wants *samjñāna*, concord, not only with members of one's own state, but also with foreigners living in other states. The basis of unity here is found in 'the divine spirit' (*daivyaṃ manaḥ*) within man, which is repudiated when man fails to unite with man. The Veda points out that to establish *Samjñāna* with foreigners will mean the elimination of war and prevention of great loss of life.

Thus more than three thousand years ago, the Veda discovered the way to prevent war and the loss of life caused by it. In 'the divine spirit' (*daivyaṃ manaḥ*) in man, is the rallying point for the unity of men. It is this innate divinity of man that the Vedānta philosophy preaches and which Svāmi Vivekānanda proclaimed to the whole world in our times.

—PB Vol. LXIX No. 5, May 1964, pp. 231-34

**Budhananda, Swami**

## JESUS CHRIST AND VEDĀNTA

Christ is one of the most shining exemplifiers of Vedānta in his teachings. In his life, we find fulfilment of the three aspects of Vedānta : (1) Although we do not have any record of the spiritual disciplines practised by Christ, yet we find that when he insisted on being baptized by John, he was anxious to practise discipline. We also know that he fasted for forty days. (2) He had attained self-regeneration, as he had developed the power to conquer all temptations. (3) He also had attained the state of complete self-immolation for the sake of God and man. This is evident from the fact that he willingly sacrificed himself for the sake of creation.

In teachings of Christ, there are three aspects which conform to the basic principles of Vedānta : (1) He teaches that God exists and loves both good and bad and is ready to reclaim the fallen. We find in his teachings (a) God as extra-cosmic, (b) as intra-cosmic and (c) creation within God. Of these the first is the dualistic, the second, qualified non-dualistic and the third, the non-dualistic concept. These are very close to the views about God found in Vedānta. (2) A person who recognizes God tries to rise Godward. (3) Like the Upaniṣads, Christ says 'The Kingdom of God is within you,' which means that the soul and God are identical. A man has to lift up his soul so that he can know the truth and be free. For Christ as for Vedānta, sin is a product of ignorance or *avidyā* which is to be avoided. Like the principle of detached action propounded in the *Gītā*, the teachings of Christ also lay great emphasis on the welfare of the people



as a spiritual discipline. He used to say 'Thou must love thy neighbour as thyself'. According to Christ, any service done to the needy is the service unto God. So is the view of the *Gītā*.

Thus for a Hindu, Vedānta vibrates in the teachings of Christ. Some narrow-minded Christians have expressed their concern about the popularity of Vedānta in America. They see in Vedānta a powerful opponent of Christianity, but they are poor Christians who want to limit Christ to the frame of their narrow understanding. For a Vedāntin, that too nurtured in the Rāma-Kṛṣṇa tradition, Christ is one of the finest exemplifiers of Vedānta. No power can drive away Vedānta and Christ's own power is its proof.

—VK Vol. L No. 8, December 1963, pp. 470-77

**Burch, George Bosworth**

### SEVEN-VALUED LOGIC IN JAIN PHILOSOPHY

The key-word which represents the central concept of the Jain seven-valued logic is *syāt*. Correctly interpreted, *syāt* is not a form of *as* and does not mean *may be*, but is an indeclinable adverb meaning *in some aspect* or *somehow*. It is the erroneous interpretation of this word which makes Jain philosophy to be a sort of skepticism. There is no skepticism in Jain philosophy, but there is no thorough-going relativism: whatever is asserted is asserted with reservation. The complete truth-value formula, according to Jain logic, is as follows :

(1) Somehow it is (*syāt asti*); (2) somehow it is not (*syāt nāsti*); (3) somehow it is indeterminate (*syāt avaktavyaḥ*); (4) somehow it is and is not (*syāt asti nāsti*); (5) somehow it is and is indeterminate (*syāt nāsti avaktavyaḥ*); (6) somehow it is not and is indeterminate (*syāt nāsti avaktavyaḥ*) and (7) somehow it is and is not and is indeterminate (*syāt asti nāsti avaktavyaḥ*).

All the seven modes are *sakaladeśa* (i.e., considering an entity as a whole) and *vikaladeśa* (i.e., considering an entity in parts) depending on whether we desire to speak about the whole thing, or about one attribute of the thing.

Contrary to non-dualist Vedānta, Jainism can be summarised by the phrase 'Yes, yes'. Error consists in asserting that any statement is absolutely true. The seven-valued logic is not logic in the sense of a system of rules for inference. Its intention is to provide an abstract scheme for formulating the results of philosophical or other inquiry. In metaphysics, a notable application of Jain logic is found in the neo-Vedāntic philosophy of K. C. Bhattacharya; the physics has it in the formulation of optical phenomenon and the theory of matter, particularly in nuclear physics.

—IPQ Vol. IV No. 1, February 1964, pp. 68-93



Chaudhuri, D. Roma

AN OBJECTION AGAINST *BRAHMA-KĀRAṆA-VĀDA*

Dealing with the objections against the *Brahma-kāraṇa-vāda*, the Vedāntins argue that the cause and the effect are one and the same *vastu* or *dravya*, object or substance. Whatever be their differences in other respects, like forms and functions, their identity in essence cannot be denied in any way, whatsoever.

Thus, if Brahman be taken to be the cause of the world, it has also to be admitted at the same time that the world, the effect, is Brahman in essence. If that be so, what does it really matter if the world be *acetana* or non-sentient? In that case, *acetanatva* is only a form, a quality or external appearance of the world and nothing more. It is only in form, in its external appearance, that the world is impure (*asuddha*), imperfect (*apūrṇa*), etc.; in its real essence, it is sentient (*ajada*), pure (*suddha*) and perfect (*pūrṇa*), like its cause, the Brahman, there being no difference between the two in the ultimate analysis.

—PB Vol. 69 No. 2, February 1964, p. 58

Chaudhuri, Roma

## BRAHMA-JĪVA-JAGAT RELATION: A UNIQUE THEORY

The Advaita Vedānta and the other Vedāntic monotheistic theories have all their own difficulties of which the *Viśeṣādvaita-vāda* of Śrīpati offers an ingenious solution. Śrīpati's is a Śaiva School of Vedānta and his commentary on the *Brahma-sūtra* is called *Śrīkara-bhāṣya*.

Like other *Bhedābheda* vādins, Śrīpati too tries his level best to support logically the co-existence of *bheda* and *abheda*, though his theory is not at all a *Bhedābheda* theory in its ordinarily accepted sense of a coexistence of *bheda* and *abheda*. According to him, the *baddha-jīva* is wholly different from Brahman; while the *mukta-jīva* is wholly identical with Brahman. This is a unique view in the history of Vedānta philosophy, since the Vedānta view of Reality is entirely a static one. But it is full of contradictions: (1) It goes against the very scientific, logical and psychological theory of manifestation, with no gain at all. (2) How can one of the two absolutely opposed entities be transformed into the other? (3) If Brahman is all pervasive, how can the universe be non-Brahman? (4) An *anitya mokṣa* cannot be the *summum bonum* and a plurality of *Vibhu* souls is unthinkable.

—VK Vol. LI No. 1, May 1964, pp. 55-60

Copeland, E. Luther

## FOUR LECTURES ON THE ACADEMIC DISCIPLINE OF COMPARATIVE RELIGION

Comparative religion is the objective study of religion from various sources, such as philology and history. So it tries to become one of the



humanistic sciences. It is actually the second stage of a trilogy of studies within the 'science of religion', with history of religion and philosophy of religion for the other two stages.

The commercial, imperialistic and missionary expansion of Western peoples and the flowering of the scientific spirit and method were mainly the two aspects of 19th century life that helped the growth of comparative religion. The immediate impulse, however, came from the field of comparative philology of which Max Müller was the first great scholar.

Comparative religion developed in three stages : (i) Max Müller's Mythology which emancipated comparative religion from Christian theology. (ii) In this stage, evaluation was replaced by description, (iii) The third stage showed three aims : (1) the aim at an integrated outlook, (2) the desire to probe deeply into the meaning of religious experience and (3) the reassertion of the validity of the metaphysical questions.

A student of comparative religion must be a religious man with some experiences of his own. He must hold in abeyance his apologetic motive, if he has any.

The author contends that comparative religion is a valid part of liberal education. Educated people, therefore, must have some knowledge of the religions of their own countries.

Comparative religion 'helps and enhances the appreciation of our own faiths'. It leads a student to vital religious experiences of his own. It also serves the cause of theology and apologetics by comparison with other religions.

*Bha.* Vol. VII Pts. 1-2, 1963-64, pp. 82-104

**Dandekar, R. N.**

## MAN IN HINDU THOUGHT

The essential self in man is indeed of the nature of pure self-consciousness. Man realises his essential self in an ecstatic and mystic state where the only experience is that of pure bliss.

The author then discusses some of the important characteristics of Hindu thought, viz., rebirth, *mokṣa*, *karma*, *saṃskāra*, etc.

The practical side of Hindu ethics is then treated at the end and the author says that the general practical ethics of the Hindus is much the same as that of the most of the civilised peoples. Truth (*satya*), non-violence



(*ahimsā*), sacrifice (*yajña*) and renunciation are not merely passive virtues, but they represent active social morality in Hindu parlance.

—*ABORI* Vol. XLIII Pts. 1-4, 1962, issued 1963, pp. 1-57

Das, P. K.

### *LĪLĀ* AS THE CREATION OF LOVE

According to the Upaniṣads, Brahman is a living reality with a creative urge, and according to the Vedānta, creation is a sport or pastime to Brahman, who cannot desist from it, for it is the spontaneous over-flow of his nature. Man was intended by his Creator to be the central figure destined to unite in love with Him as his Beloved. God gave man a fraction of His own nature of consciousness and bliss. This gift of bliss is but an aspect of the love of God for man. 'The fundamental truth of the religion of love is that the relation of the finite with the Infinite is one of joy, that is, of love.'

This conception of reciprocity of love is the corner-stone of the *Vaiṣṇava* religion, which is a religion of love and according to which God will continue to wait endlessly, as the individual soul will proceed from state to state, from birth to birth. This is the *līlā* of God.

—*VBQ* Vol. XXIX No. 1, 1963-64, pp. 62-75

De Smet, R. V.

### KAṆĀDA'S TEACHING ON KNOWLEDGE

According to Kaṇāda, knowledge results from the presence of *ātman* to the external objects by means of the external senses, properly focussed by the internal sense *manas*. The *sannikarṣa* which gives rise to the knowledge is a conjunction and not an inherence-relationship. *Vidyā* is obtained when all the factors of cognition are unimpeded and work in smooth co-operation. *Avidyā* is faulty or defective knowledge. 'Doubt' is uncertain knowledge. *Smṛti* is not a new knowing, but only past knowledge reassumed and refreshed. From the standpoint of immediacy, knowledge is two-fold : *pratyakṣa* and *anumāna* or *laiṅgika jñāna*. In the eyes of Kaṇāda, the testimony, even of *Śruti*, requires validation. A detailed study of Kaṇāda's theory of knowledge show that it is the product of very accurate thinking and perhaps centuries of ratiocinations and disputations among the *Pāṇḍitas* of the Vaiśeṣika School. It is based upon a robust cosmology and is developed from a scientific outlook which avoids both the pitfalls of Vedic theology dear to the Vedāntins and the niceties and formal refinements of the Naiyāyikas. It is far from being perfect and it is difficult to remove



it from the thick growth of accretions with which the commentators have covered it in the hope of reconciling it with the tenets of later Schools.

—IA (Third series) Vol. I No. 1, January 1964, pp. 13-30

Desai, S. G.

## DEVELOPMENT OF THE CONCEPT OF WORSHIP

The Vedic seers offered their prayers which served as the worship of the many deities which were natural phenomena deified and raised to that high position. The priests gradually built a cult of sacrifice into which the general masses could not have a direct entry. The reaction to this resulted into the practice of Yoga and the *Mānasa-pūjā*. It was the inability of the masses to grasp the unqualified Brahman that gave rise to the idea of qualified Brahman and then it was superimposed with various forms and these forms were named as gods. The devotees, while worshipping the personal god started superimposing the acts of his daily life on the idol of the god he worshipped. Thus the worship of the sixteen *upacāras* might have been introduced. The *Tantras* brought in the method of a sense of security and wonder-working character of *mantras* or *yantras*. Then came in the new phase of *Bhaktimārga* and the method of worship known as '*Japa*'. The followers of Yoga adhered to strict mental discipline. Mental concentration became one of the methods of worship in the Yoga and the *Sannyāsa* path.

—JYI Vol. IX No. 7, February 1964, pp. 105-8

Dimock Jr., Edward C.

## DOCTRINE AND PRACTICE AMONG THE VAIṢṆAVAS OF BENGAL

In this article, the author has dealt with the subject under four heads : (1) historical sketch, (2) the concept of *Bhakti*, the relationship of man to God, (3) the concept of *Bhakti*, the relationship of man to man and (4) the expression of *Bhakti*, literary symbolism.

Under the first head, he has outlined the growth and development of the Vaiṣṇavism of Bengal, which derives from the tradition of the *Bhāgavata*. This movement received the impetus from Caitanya. He was not himself a theologian or a writer, but he deputed eminent theologians and philosophers to go to Vṛndāvana and establish there an *āśrama* for the Vaiṣṇavas. These theologians are the six Gosvāmins : Rūpa, Sanātana, Jīva, Gopāla Bhaṭṭa, Raghunātha Bhaṭṭa and Raghunātha Dāsa. They composed standard works on the doctrines of the sect. After the death of Caitanya, his followers in Bengal split up into two groups led by Nityānanda and Advaitācārya, respectively, the former believing in casteless order and the latter sticking to casteism. The Gosvāmins of



Vṛndāvana, reflecting both devotion and intellect, were too much cut off, both by geography and inclination, from the life-blood of the Vaiṣṇava movement in Bengal. This explains the decay of the movement in the 18th century.

Under the second head, the author has discussed some doctrinal postulates of the Vaiṣṇavism of Bengal, especially that relating to *Bhakti*.

Under the third heading, the author has shown that the Bengal Vaiṣṇavas follow the liberal outlook of the *Bhāgavata-purāṇa* in the matter of caste. Caitanya approved positively of breaking down caste-barriers and shocked his Brahmin followers by embracing the Śūdra, Rāmānanda Ray. Among the Gosvāmins of Vṛndāvana, at least three of the six leaders were non-Brahmins; one was definitely a Kāyastha and two, Rūpa and Sanātana, even though originally Brahmins, had certainly lost by working for the Muslims. The followers of Nityānanda also denounced caste. According to a tradition, this teacher allowed some thousands of Buddhist monks and nuns, presumably *Tāntrikas*, into the Vaiṣṇava fold. However, Advaitācārya supported the system of caste.

Under the last head, the author has traced the impact of the doctrines of the Vaiṣṇavism of Bengal on literary development. He has analysed the concept of *Parakīyā* and commented upon its various interpretations in the literary circles of the sect. He has also pointed out many parallelisms between the compositions of this sect and the writings of Christian saints.

—HR Vol. III No. 1, Summer 1963, pp. 106-27

Gopani, A. S.

#### HERETICS OF JAINISM

A brief account of the following seven heretics of Jainism, who were highly intellectual and differed from the established principles of Jainism in one or two points only, is given below :—

(1) Jamālī who started the theory of *Bahurata*; (2) Tiṣyagupta who preached *Antyapradeśatva*; (3) Ārya Āśāḍhācārya who propounded the theory of *Avyakta*; (4) Ārya Āśvāmītra who styled the novel theory of *Kṣaṇikakṣayavāda*; (5) Ārya Gaṅgācārya who enunciated the theory of *Dvaikriyās*, which went against the Jaina view of one experience at a point of time; (6) Rohagupta who invented the theory of *Trairāśīkas* and believed in Jīva, Ajīva, and No-jīva; (7) Goṣṭhā-Māhila who preached that the *Kārmic* particle stuck to the upper surface of the soul and did not get intertwined with every *pradeśa* in it.



Gouchhwal, Balbir Singh

MORAL RELIGION OF KANT AND *KARMAYOGA* OF THE *GĪTĀ*

According to Kant, an action is truly human, and for that matter truly moral, if it is the result of the self-legislating authority of the self itself. Thus looked at, morality is a practical discipline of self-determination, self-fulfilment and self-realisation. Nowhere perhaps could this view of Kant find itself more faithfully represented than in the *Gītā's karmayoga* which is defined as that practical philosophy of life whereby the human soul, by gradually liberating itself from desires and passions, can lead to the fullest consummation of its truth. For Kant and the *Gītā*, it stands for the essence of the self which, when viewed from the moral point of view, is itself the law of Goodness, and every act of self-determination acts as an occasion for greater degrees of its perfection, so that ultimately it discovers itself as such. Had the soul been inherently bereft of such a capability, we would have been condemned strangers to what the hedonists call altruistic conduct, and would have never appreciated the manifestation of goodness even in those actions which conduce to the happiness of others, but run counter to our best interests and intentions.

In the event of its fullest consummation, the self discovers itself as 'absolute pleasure', much the same way as, on the showing of Kant and the *Gītā*, the self finds itself as absolute Goodness or the Moral law. According to the *Gītā* and Kant, both, the unity of the End and the Means presupposes belief in the intrinsic worth of one's self as the only law of action.

It is argued that we must subject our will to the divine commands in order to please God. But the conception of God which ascribes to Him simply desire of glory and dominion, might and vengeance is repugnant to the moral consciousness of man. For Kant and the *Gītā*, belief in the absolute goodness of the self and our determination to realise it as such are phenomena characteristic of the moral life which owes its *raison d'être* to, and proceeds from, the inherent opposition of the life of sensibility to the innate power of the self, of the Non-ego to the Ego, as Fichte said, of the Matter to the Form, as Aristotle taught, of *Prakṛti* to the *Puruṣa*, as the Sāṃkhya held, or of *Māyā* to the *Ātman*, as Śāṃkara pointed out.

There is some point of minute difference between the *Gītā* and Kant. For the *Gītā*, the attainment of the final goal is accompanied by the unique experience of bliss which is the flower and fruit of the conscientious efforts made by it. It is on this point that Kant stumbles, and we regret his stumbling, not because he breaks off from the *Gītā* for a while, but because the autonomy of the self, on which stands the fine



edifice of his moral religion, loses all its meaning. Although Kant himself is not sure as to the exact nature of this enjoyment, we can safely infer that it is the very essence of the perfect self, pursued only by those who have been completely disillusioned by the unsatisfactory nature of pleasure afforded by sensuous desires. But the moral law of itself does not promise any happiness. What Kant, therefore, failed to consider is the fact that, if virtue and happiness are not connected with each other either logically or by way of causal relation, bringing in of God, where there is no such necessity, would be directly opposed to the basic tenet of his moral faith.

The highest aim of life, according to Kant and the *Gītā*, consists in that state on the attainment of which we transcend the realm of deed and consequence and fully withdraw into the perfection of our law. Similarities between the two are so strikingly close and significant that no serious student of the comparative thought can afford to ignore them as mere accidental. The writer is led to hazard the conjecture that Kant, like Schopenhauer, must have found, in the Indian philosophical perspective, the real solution to the mystery and meaning of human life.

—IPC Vol. IX No. 1, March 1964, pp. 1-14

Gouchhwal, Balbir Singh

# THE GOOD IN THE PRABHĀKARA SCHOOL OF PŪRVA MĪMĀNSĀ

Accepting God as the mark and measure of all human actions, as is generally accepted in Hindu thought, not only deprives morality of an independent status, but also binds its validity to the condition of our belief in the existence of God. It is this traditional line of reasoning that is sought to be vigorously challenged by Prabhākara who asserted that such an outlook ultimately amounted to no more than denial to the self of its inherent right of determination of action by means of its own law. It is, then, hardly any surprise to find Jaimini, the author of the *Sūtras* of Pūrva-mīmāṃsā, pointing out that God would certainly be guilty of cruelty and partiality, if he rewarded and punished men.

Prabhākara holds that goodness in its consummation is synonymous with the very law of essential selfhood. He believes that the Vedas claim their *raison d'être* because of the fact that they are the embodiments of this law which is set forth in the form of unconditional duties. Their status and authority being *sui generis*, they alone are competent to reveal to man the knowledge of a particular kind which is otherwise unattainable to him. It is not merely recognition of a Vedic injunction that constitutes a duty for us; what is necessary for it to become a duty is the fact that it should be consciously willed as such. Thus, a Vedic command becomes one's duty



only when it is appropriated by one's self as its own law of action and manifested in the determination of one's will.

Prabhākara makes a clear-cut distinction between the conditional duties (*kāmya-karma*) and the unconditional ones (*nitya-naimittika-karma*) and thereby seeks to show that whereas in the conduct determined by the former, there is purpose alone, it is in the conduct, as determined by the latter, that there are both purpose and determination. In being thus prompted by some desire, which has its source in the lower self, the agent's true self does not find itself represented in the action, with the inevitable consequence that its own law remains thoroughly neutral (*udāsīna*). Hence, in the sphere of morality proper, it is not what ends we seek, but rather the way in which we seek them, that really matters. All the Vedic commands, according to Prabhākara, are binding on all of us in so far as they embody the law of our essential being, and any action that does not represent this law as its motive cannot be ranked as strictly moral. Prabhākara asserts that, in every command of duty, there is the idea of an object to be accomplished through the voluntary activity (*anuṣṭheya*). On the realisation of this end, which is embodied in the unconditional duties as enjoined by the Vedas, the self discovers its inner life, an ideal that came later on to be called *mokṣa*, which was taken to mean the self's attaining its identity with *Brahman* in the Advaita-Vedānta of Śaṅkara. As such, it is definitely wrong to suggest that, since *dharma*, recognised as the highest human value by Prabhākara, admits of no purpose to be subserved, the concept of *mokṣa* came to be substituted for it later in order to remove this defect in his system.

The author concludes that we must give Prabhākara the rare credit of having propounded an ethics independently of the traditional belief in God as the end of all human actions. In this shift of emphasis from God to the autonomous and free agency of the self, this end becomes the realisation of the self itself.

—Ph.Q Vol. XXXVI No. 4, January 1964, pp. 217-24

Gupta, Anima Sen

ĪŚVARAKRṢṆA AND VIJÑĀNABHIKṢU ON RELATION BETWEEN THE WORLD AND THE WORLD-CAUSE

In the opinion of Īśvarakṛṣṇa, the relation between *puruṣa* and *prakṛti* is beginningless and it is a mere folly to make an attempt to find out the ultimate cause. Vijñānabhikṣu, on the other hand, considers God to be the mover whose main task is to dissociate and associate *puruṣa* and *prakṛti*. He has formulated a theistic Sāṃkhya with a tendency towards *Nirguṇa Brahmanvāda*. Īśvarakṛṣṇa is a thorough-going dualist. This is the point of distinction between the two Sāṃkhya theories.



But Bhikṣu has introduced God as an *adhyakṣa* (for the purpose of uniting *puruṣa* and *prakṛti*). Īśvarakṛṣṇa has mentioned the *sannidhi* of *cit* and *prakṛti* as being the cause of creation. The latter would not have the independence of *prakṛti* impaired in any way, otherwise, there is ample scope for bringing *kārikā-sāṃkhya* very close to the Sāṃkhya of Vijñāna-bhikṣu.

—VK Vol. LI No. 1, May 1964, pp. 95-97

Harshanand, Swami

## EVOLUTION OF THE CONCEPT OF GIFTS IN HINDUISM

The earliest reference to the concept of gifts is found in the *R̥gveda* (I. CXXV. 6). But in the Upaniṣads and the *Gītā*, we find it in a more developed form. In the Upaniṣads, the word *dāna* is clearly mentioned. In the *Chāndogya Upaniṣad* (II. XXIII. 1), we find *dāna* classified as a *dharma-skandha*. *Dāna* here refers to the charity given outside the sacrificial hall.

In the *Gītā* (X. VI. 1), charity is classified as *daivī-sampat* or a characteristic of a person endowed with divine qualities. In XVII. 20-22, there are enunciated three types of gifts, viz., *sāttvika*, *rājasika* and *tāmasika*.

But it is in the *Dharma-śāstras* that we find a detailed treatment of the subject of gifts. Material on gifts made available to us by the *Dharma-śāstras* can be grouped under the following convenient headings :

- (1) Varieties of gifts, (2) six branches of gifts, (3) method of giving, (4) irrevocability of gifts, (5) invalid gifts and (6) some special gifts.

The concept of gifts, which has evolved by stages, finds its highest expression in Śrī Rāmakṛṣṇa and Svāmī Vivekānanda, who have raised the principle behind gifts to the status of a philosophy and a practical religion in one.

—PB Vol. 69 No. 5, May 1964, pp. 227-31

Huntington, Ronald M.

## AVATĀRAS AND YOGAS : AN ESSAY IN PURĀNIC COSMOLOGY

The concept of *avatāra* received its greatest development and virtually all the essential facets of its present meaning at the hands of the Purāṇic writers. The term *avatāra* is symbolic of the passage from unconditioned to conditioned, from infinite to finite, from eternity to the temporal sphere. Huntington supports Aurobindo's theory that the *avatāra* is one who comes to open the way for humanity to a higher consciousness. From this perspec-



tive, the *avatāra* cannot be judged by human standards of power and morality. The sole criterion to judge an *avatāra* is appropriateness to the specific situation at hand.

The *avatāra* concept, as commonly understood at present, refers to a group of ten incarnations of Viṣṇu, though it is probable that a tradition prior to that of ten *avatāras* may have included only seven. A somewhat later development is the expansion of the number of *avatāras* beyond ten in order to give a place to other presumed manifestations of the divine. Lastly, the number of *avatāras* was finally fixed at ten and their identity agreed upon as evidenced by the *Agni* and the *Varāha Purāṇas* as also by a Mahābalipuram inscription of the 8th century A. D.

In the earlier accounts, the *Matsya*, *Kūrma* and *Varāha avatāras* are regarded as manifestations of Brahma. It is not possible to trace fully the process of the assimilation of these legends into the scheme of the *avatāras* of Viṣṇu, the negligible role of Brahma as an object of popular worship as contrasted with the tremendous growth of Vaiṣṇavism supplying only a partial answer.

Viṣṇu alone of all the Hindu deities is credited with the *avatāras*, probably because in the Hindu Trinity of gods based on the processes of creation, preservation and destruction, the central role of sustainer is assigned to Viṣṇu.

After recounting the myths of the *daśāvatāras*, the author points out that the *daivāsura* motif is an important key to the cosmological interpretation of the *avatāra* concept.

The myths of the *daśāvatāras* taken collectively exhibit an evolutionary pattern. The *Matsya*, *Kūrma* and *Varāha avatāras* represent the emergence of life into dry land from the all-encompassing waters. *Narasimha* symbolises the emergence of nascent humanity from strictly animal nature. In the small, physically undeveloped *Vāmana*, the animal nature can be completely transcended. Paraśurāma continues the evolutionary pattern by representing the full potential of human physical strength channeled to a single purpose by the power of will, while Rāmacandra is the incarnation of moral strength and represents the human ideal, judged by every canon of ethical conduct. The meeting between Paraśurāma and Rāmacandra resulting in the retirement of the former is intended to show the superiority of moral strength over physical prowess, however well-controlled the latter may be. Conscious of his identity with the divine beyond good and evil, Kṛṣṇa represents that transcendental knowledge which comes only from intuitive awareness, *vidyā*. There is no Purāṇic evidence to support any assertion that the *Buddhāvatāra* is a further step in this evolutionary process. However, if the Buddha's teachings are compared with the



teachings of Kṛṣṇa as found in the Purāṇas, a striking contrast is immediately evident. *Kalki*, the future *avatāra*, will certainly represent invincible power, and the white colour with which he is associated may be taken not only as a symbol of purity, but also of fullness or plentitude, since it contains all other colours.

—*Pur.* Vol. VI No. 1, January 1964, pp. 7-39

Ihara, Shoren

### *BRAHMASIDDHI AND ŚLOKAVĀRTIKA*

*Brahmasiddhi* of Maṇḍanamīśra is one of the most important works on the Vedānta, and it represents another stream of *Advaita* apart from Śaṅkara. The question, from where the stream of *Advaita* represented by Maṇḍana in *Brahmasiddhi* comes, cannot be definitely answered.

The author points that *Advaita* of Maṇḍana must have been intimately connected with the Vedānta-theory refuted in the *Ślokavārtika* of Kumārila. Commenting on the Vedānta-theory of *Ślokavārtika*, its commentator Sucaritamīśra describes the theory of Maṇḍana, which shows that the Vedānta-theory refuted in the *Ślokavārtika* must have some connections with the Vedānta-theory of Maṇḍana.

Secondly, the objections of Kumārila against this Vedānta theory are refuted in the *Brahmasiddhi*. That also gives an impression that Maṇḍana tries to defend the same Vedānta-theory which is refuted by the *Ślokavārtika*.

From these references, we may safely conclude that the *Advaita* of Maṇḍana is closely connected with, or comes from, the Vedānta theory refuted in the *Ślokavārtika* of Kumārila.

—*JIBS* Vol. XI No. 2, March 1963, pp. 44-47

Iyer, M. K. Venkatarama

### DARWIN, ALEXANDER, AUROBINDO AND ŚAṅKARA ON EVOLUTION

Evolution is movement from a lower to a higher stage of development. It is a process by which the unmanifest becomes manifest, the implicit explicit, and the potential actual. The credit of applying the concept of evolution to the entire kingdom of living beings goes to Charles Darwin. In his book *The Origin of Species*, Darwin attempted a systematic and scientific explanation of the development of the various species of living beings from out of the tiniest cell. But Darwin does not explain how mind, consciousness, freedom and the higher values cherished by human beings take shape.



In his book *Space, Time and Deity*, Alexander seeks to explain the emergence of these new entities by his theory of 'patterns of organization'. He maintains that when any two constituents are combined and organized according to a certain pattern, a new entity with unsuspected qualities and functions emerges. The atom, for example, is a great deal more than the sum of the protons and electrons which go to make it up. At each level, new qualities and functions emerge as the result of the 'pattern of organization'. At a higher level in the hierarchy, mind arises with new functions like conscious awareness, thinking, feeling, willing and so forth.

There is a sentient principle imbedded in matter which provides the urge and the direction for the movement. This is the substance of the criticism which Śāṅkara has made against the Sāṅkhya theory. It applies *mutatis mutandis* to modern theories of evolution also. Thus it is clear that the spirit is never a product or evolute of matter, though housed in it. If it were an outcome of matter, it could not reveal the latter. Consciousness, therefore, is something quite distinct from matter, though it may require the aid of the latter for its manifestation.

But Śrī Aurobindo thinks otherwise. In his view, the relationship between matter and spirit is inseparable and, at no stage, can the latter extricate itself from the grip of the former. At all times, matter is an indispensable aid for spirit to manifest itself. Spirit without matter is as unthinkable and illusory as matter without form. The relationship between matter and spirit is not, therefore, adventitious, but organic and vital, according to Śrī Aurobindo. It is inseparable, because the latter has not somehow found lodgement in the former, but has grown out of it. Nature grows into life, life into mind, mind into consciousness and consciousness into freedom, immortality, bliss and so forth. It is a continuous chain without any missing link. The only difference between nature and Brahman will be in respect of the degree of manifestation. When life, consciousness and so forth are unmanifest, Śrī Aurobindo calls it nature, and when they become fully manifest, he calls it Brahman.

—PB Vol. 69 No. 3, March 1964, pp. 103-8

Iyer, M. K. Venkatarama

### JĪVANMUKTI—THE CASE FOR AND AGAINST IT

The doctrine of *Jīvanmukti* has the support of *śruti*, *yukti* and *anubhava*. The Upaniṣads declare that a man can become *jīvanmukta* while he is alive, if he attains right knowledge and succeeds in overpowering his desires. The *Bhagavadgītā* also asserts that those whose minds are set on equality have even here overcome their being.



The conception stands to reason, because the body with its organs, internal and external, is the fittest instrument for acquiring spiritual merit in the shape of *Bhakti*, *Jñāna* and *Vairāgya*.

According to a passage in the *Muṇḍaka Upaniṣad*, if *prārabdha* comes to an end with the advent of right knowledge, the body falls immediately and there is no question of *jīvanmukti* and, from the stand-point of reason, it is argued that the rise of knowledge either burns up all varieties of *karma* or none at all. In reply, it is pointed out that after right knowledge *prārabdha* dies only in the sense that the sense of ownership is gone, that the *sañcita karma* is a mere potentiality, which does not actualise after right knowledge and that *āgāmī karma* also dies in the same sense in which *prārabdha* dies.

—VK. Vol. LI No. 1, May 1964, pp. 153-58

Iyer, M. K. Venkatarama

#### YĀJÑAVALKYA'S INSTRUCTION TO EMPEROR JANAKA

While imparting instructions to Emperor Janaka, Yājñavalkya dealt with the *Ātman* as the ultimate source of light which is extra-corporeal. In itself, *Ātman* is self-revealing and being mere witness of objective experience, it remains unattached to the objects of experience.

Yājñavalkya dwells on the doctrine of transmigrātion and concludes that what transmigrates is not the Self, but the subtle body only. Desires which rule the mind at the time of death determine the place and other circumstances of the next birth. When *jīva* attains desirelessness through meticulous performance of *nitya-karmas*, practice of concentration, devotion to God and pursuit of Vedāntic knowledge, it attains liberation. But this object may necessitate a number of births to attain it. Yājñavalkya vividly propounds his doctrine of liberation and recommends cultivation of discipline and pursuit of knowledge as the surest means of attaining it.

—VK Vol. XLIX No. 11, March 1963, pp. 469-74;  
Vol. L No. 2, March 1963, pp. 63-68;  
No. 7, November 1963, pp. 433-37

Jordens, J.

#### JUNG AND YOGA

Jung's approach is purely psychological: he deals with empiric psychic reality, builds up a theory of psychic reality and evolves a method of psychic therapeutics. In *Yoga*, on the other hand, is a practice of mysticism, complemented by a metaphysical theory.



What both Jung and *Yoga* in fact aim at is to penetrate into psychic life beyond the limits of the ego. Both are looking for a consciousness which is different from 'normal consciousness', a psychic reality and content that lies 'beyond', or 'beneath', or 'within', the ego. The content of 'the world within' discovered by the *yogin* is similar to the collective unconscious of Jung. The *yogin*, in meditation, descends beyond the ego into a world of cosmic dimensions, into the essence of the cosmos itself; and the world of the collective unconscious that comes up, according to Jung, when the ego-function is dormant, has similar conscious dimensions. For Jung the contact with the collective unconscious inflates the personality in a way similar to the Casmicization of *Yoga*. The same subjective elements appear in both : transcendence of the ego, cosmic expansion, coincidence of opposites, sense of immortality, feeling of deification and possession of superhuman powers.

But integration alone is acceptable to Jung. He could not understand and appreciate the final stage of *yogic samādhi*.

—*JIAF* Vol. III Nos. 1-2, 1964, pp. 1-21

Kostyuchenko, V. S.

PHILOSOPHSKIE VZGLYADI AUROBINDO GHOSH (PHILOSOPHICAL VIEWS OF AUROBINDO GHOSH)

The article contains an analysis of the world outlook of one of the most eminent representatives of modern Indian Philosophy. It exposes the falsification of the philosophical heritage of Ghosh on the part of modern American and West European bourgeois historians of philosophy who place, in the foreground, the reactionary religious form in which Ghosh's social ideas were cloaked, and ignore or distort these ideas.

As an ideologist of Indian national bourgeois, Ghosh criticises some of the traditional, religious and philosophical concepts of the Middle Ages. Exposure of mediaeval theological prejudices, assertion of real life on the earth, development of science and enlightenment constitute, in his opinion, the greatest merit of the modern period. At the same time, he is sharply opposed to materialism, seeing in the specific modernization of ancient Indian idealistic teaching, the Vedānta, an essential condition for solving the social contradictions of the society of his time. Seeing to adapt the Vedānta to contemporary conditions, Ghosh elaborates a number of interesting dialectical ideas, while retaining, in general, the positions of metaphysical idealism.

Deep contradictions also permeate Ghosh's social view. On the one hand, he entertains some progressive ideas; he is opposed to the feudal caste



system, he upholds the right of nations to independent development, criticizes the colonialist policy of the imperialist countries and emphasizes the significance of the October Revolution of 1917, for the anti-imperialist struggle conducted by the peoples of the East. On the other hand, he endeavours to counterpose to scientific socialism the 'spiritual' ideal of conciliation of classes. Acknowledging the Yoga as a means of reforming society and changing human nature, Ghosh lapses into mysticism, and in the last period of his activity drifts away almost entirely from social life. In the end, religious and idealistic elements in Ghosh's teaching led him into a peculiar ideological impasse.

—NAA No. 3, 1963, pp. 81-88

**Kulkarni, Chidambar**  
**ANUBHĀVA MAṆṬAPA**

The Līṅgāyats belong to the Vīra Śaiva sect, and are the followers of Basava, a minister of Kalacuri king Bijjala in the 12th century. His assembly of devotees was called *Anubhāva Maṇṭapa*. One of the chief aims of the assembly was to democratise religion and free it from fetters of ritualism and visionary theoretism.

The distinguishing feature of the Līṅgāyat religion is that every follower must always have the *līṅga* on his body; he must worship no other god. The Līṅgāyat religion is not identical with Vīra Śaivism, but is a part of it.

Allama Prabhu was the greatest man in the assembly and was considered as a *guru* by Basava. The dialogue between Allama and Mahādeviyakka is the best portion of the proceedings of the *Maṇṭapa*. Allama says that *līṅga* is the symbol of good conduct, and *guru* that of knowledge. The discussions cover all aspects of reality, the philosophy being similar to that of Śaṅkara. There is no word against *varṇāśrama* system. They emphasise only on three rituals : *dīkṣā*, marriage and funeral. *Dīkṣā* is initiation of the child by *guru*; marriage is a simple affair and funeral consists of the burial of the dead in a sitting posture, fully dressed. Fire is not used in any of these rituals.

The teachings of Basava and the *śaraṇas* (devotees) become meaningful if we study them against the background of the social and religious conditions of the times. The mission of Basava and Allama was to redeem Śaivism from the lonely state in which it was dragged by *Tāntric* rites and to reform the people. Many tribal people were civilized by the Līṅgāyat saints.

Thus the emergence of the Līṅgāyat sect is not the manifestation of a sharp reaction to Brāhmanism, as it is claimed by some. It was



evolved out of *Tāntric* cults, and was characterised by a noble purpose and pure devotion. It was not, however, a democratization of religion and philosophy.

— *BV* Vol. XXII Nos. 1-4, 1962, issued December 1963, pp. 8-24

Lewis, L. J.

# FICHTE AND ŚAMKARA

Fichte agreed with Śamkara in regarding consciousness as the fundamental fact which neither needs to be proved nor can be proved and which furnishes the ground of all proof. But, while Fichte believed that, since 'the Absolute by no means directly enters our consciousness', it is necessary to acquire proof of it through deduction, Śamkara was certain that the Absolute can be known directly in the *turiya* state and, therefore, found no such reasoning needful. Since Śamkara ascribed absolute consciousness to Brahman and insisted that empirical consciousness is actually absolute consciousness, unaware of its true nature, he claimed that it is possible to become absolutely conscious by abstracting the Ātman from relativity. Fichte, on the contrary, did not make absolute consciousness an integral part of his philosophy, and, instead of deriving empirical consciousness from it, he held the latter to be the result of the apparent limitation of the absolute Ego. Fichte saw no reason to regard Nature as anything but thought, while Śamkara stated that the world, although misinterpreted by us, is no other than Brahman. Thus there are fundamental divergences in the systems of Fichte and Śamkara notwithstanding the similarity of their subjective and monistic idealisms.

—*PEW* Vol. XII No. 4, January 1963, pp. 301-9

Litman, A. D.

# PHILOSOPHICAL VIEW OF RABINDRANATH TAGORE

In his theoretical interpretation of the problem of Being, Tagore not infrequently comes near to ideas of subjective – idealistic order. He says the world is such as we perceive it. But on the whole, he stands on the positions of objective – idealism, declaring God to be the primary reality and attributing to him the function of world-creation. Such a point of view in Tagore goes beyond the framework of pantheism. It has nothing in common with the pantheism of Bruno or Spinoza. Tagore develops essentially the non-pantheistic ideas of the Upaniṣads.

In the examples of conception of Being, existence of Space and Time, and the question of objective signs of truth may be seen deep contradiction in the philosophical views of Tagore. These contradictory conditions, social influences and historical traditions had moulded



the psychological development of the different classes and strata of the Indian society at the end of the 19th and the beginning of the 20th centuries.

Unlike Bergson, Tagore looks on the sensory, emotional-aesthetic perception as a decisive medium of comprehending the world and holds that the manifestation of the infinite in the finite is revealed to us, above all, through the arts, especially through music.

All contradictions and conflicts, according to Tagore, should be reconciled and harmoniously balanced. Tagore did not see any way to reconcile the opposition in social life and the dialectics of real life.

Tagore's mystical ideas of unity of the personal 'I' with world-soul and similar ideas are in no way connected with mysterious intercourse with spirits and such other principles of extreme obscurantism lying at the foundation of theosophy.

In his world outlook we find reflected the specific features inherent in the Indian national movement in the period preceding the upsurge of mass national freedom struggles which began in India, as in the East as a whole, under the influence of the Great October Socialist Revolution.

A flaming humanist, a passionate champion of enlightenment, a singer of science and reason, Tagore valiantly spoke against the dope of religious fanaticism, superstitions and prejudices. He set his philosophical views on the basis of abstract, idealistic ancient Indian philosophy.

—VBQ Vol. XXVIII No. 4, 1963-64, pp. 301-56

**Mahalanobis, D. S.**

#### A NEW LIGHT ON PLATO

Plato's metaphysics is essentially an exposition of the Sāṃkhya system. The 'great and small' is Plato's designation for *prakṛti*. The manifested world traced, in the Sāṃkhya, to an unmanifested ground, *prakṛti* which is conceived as formless, undifferentiated, limitless and ubiquitous, indestructible and undecaying, ungrounded and uncontrolled, without beginning and without end. But this unity is a mere abstraction; it is, in reality, an undifferentiated, manifold, indeterminate and infinite continuum of infinitesimal reals. These reals — *sattva*, *rajas* and *tamas*, i.e., essence, energy and inertia — forming a trinity, are the inseparable adjunct 'triune'. The unlimitedness of *prakṛti* can only be brought into limitation, into form, by the *puruṣa*, the Absolute, the One.

Thus the 'One', the *puruṣa*, is the element of limit, is the formal cause in a Number. Hence Plato could justly enunciate on the authority of Sāṃkhya that the Forms have as constituents, "the One and 'the great and small'."



Forms, according to Aristotle's exposition of Plato, are called Numbers. The form-stuff, however, has to evolve through different stages to be material objects. At each stage, a matter constituent called *tanmātrā* is incorporated, till the final stuff results. These *tanmātrās* are Plato's mathematical proportions in each and every object.

Plato's indebtedness to Indian Philosophy is profound. None can deny that his doctrine reveals a remarkable grasp of the Indian systems.

Tradition has it that Plato's travels took him, among other places, to Egypt, Sicily, Italy, Judea and India.

—MR Vol. CXIV No. 2, August 1963, pp. 140-43

**Malkani, G. R.**

#### ONTOLOGICAL REFLECTIONS FROM NON-BEING TO BEING

Things come into being, stay for a while, and then pass away. Some may question whether they stay at all. In pure change nothing stays. But even so, 'to be created' is tantamount to saying that something achieves a kind of being. Another way of saying the same thing is that in all process, there is a moment of fulfilment or static satisfaction that stays. All is not mere or sheer mobility. Mobility achieves ends or goals, which are essentially static as far as they go. We see that something, that is not there, comes out of something that is there. That is only possible when there is an underlying unity between the two : and then the unity must continue unchanged through the transition.

As a matter of fact, nothing really arises from being; it merely appears so. Things arise from being, stay in being and go back to being, without being literally contained in it. What is literally contained in being is the negation of those things. We define an illusory object as 'something that appears in a locus where its negation is contained in all the three times, past, present and future'. The same is the case here. Being is pure and eternal. The whole cosmos illusorily appears in it.

Philosophers have denied unqualified being altogether. They have taken things as they appear and built a whole view of reality on that basis. All things change. They have generalised this fact into the statement—anything that is born must die. Others have gone a step farther. Birth and death are not two different events which follow each other in time. They are only two ways of viewing the same thing. The birth of one entity coincides with the death of another. Thus birth is death and *vice versa*. There are philosophers who go a step farther still. They contend that the moment a thing is born, it ceases to be, so that nothing is that thing even for a moment, and that both birth and death are mere



deceptions practised by our senses and our understanding. The ultimate truth is *śūnya* or nothingness. But this nothingness, that has nothing to do with mere negation, that underlies all things born, that is itself unborn and eternal, cannot be distinguished from pure being of our description. The problem arises about the knowledge of that being. If we can solve this problem through our direct intuition of the 'I', we shall have reached the very ideal of knowledge for all philosophers. This truth derives nothing from any temporal circumstance or any other relation. Time can play no tricks with it or wrap it up in a mystery, It refuses to be mystified. It is self-evident as the sun. Only we must cultivate the eye to see it and see it rightly for what it is.

Now with regard to the nature of reality, the things are dynamic, not static. They are always changing or creating something new. We have only a series of discrete and disconnected entities succeeding each other and divided from each other by what can only be called an empty interval of time. We may substitute the concept of process for the concept of discrete substances and unless there is an unchanging ground of reality through the changing moments of process, we are presented with successive entities which are known only for their differences. How can the latter be really continuous? To achieve real continuity under the surface of known differences, two courses are open to us, we must either accept a real identity of the effect with the cause, or alternatively get at a transcendent reality which underlies the difference of the cause and the effect. Both these alternatives reduce the differences to an illusory appearance only. Nothing really happens. It merely so appears; and this appearance is no part of reality. Is it not illusory in character ?

Any explanation regarding the nature of truth must meet the following requirements : (1) There must be an ultimate course of activity beyond which it is not possible to go. This source must be itself uncaused and self-existent. It must be truly what we call a First Cause. (2) The First Cause must be outside the temporal series and so timeless. (3) What is in time must bear some necessary relation to it, so that the temporal series cannot be realized without this relation. (4) The relation must not in any way affect the timeless First Cause or make any difference to it. The only relation that answers this requirement is the relation of false identity. (5) We must have an example of a First Cause of this description in our own experience. This is the volitional experience. It is the pattern of all creativity anywhere. We, so to say, attribute creativity to a spiritual substance that does nothing and creates nothing.

Let us analyse volitional experience where we can best find it. The self of man, signified by the use of the term 'I', may be taken to be 'spirit' *par excellence*. There is the spurious mental 'I' which takes the 'I-form' (*ahamkāra*). That changes from act to act. But behind it is the



real 'I', an uninterrupted and continuing intelligence, which reveals all changes in the mind within us. But this intelligence does not create in fact and in truth. It only appears to do so.

Hindu Absolutism of the Advaitic type is thus distinct from all other forms of Absolutism. The latter trace the cosmos to the ultimate spiritual reality in terms of such concepts as ejection, projection, self-externalisation, transformation, emanation, etc. All these concepts are bound to fail, because they drag the ultimate spiritual reality to the plane of relativity or the plane of temporal change and modification. Creation must leave the Spirit unaffected; and only an illusory creation can do that. This is the Advaitic way.

A spiritual reality, such as our own self, can be both immutable and dynamic at the same time. It can remain what it is, a permanent entity, and yet initiate an action. All changes and movements take place in the mind; and it is this mind that is an open book to introspection or psychological study. The pure spirit or intelligence, the immortal reality that informs the mind and constitutes its invisible ground, is no kind of object and it can tolerate no secular gaze, the gaze of the sense-ridden intellect. It can only be intuited by the pure and cultivated intellect divested of its outward-looking tendency. This transcendent spirit becomes an actor in a derived sense through the error of identification. It is in this illusory sense that we can say that the non-acting spirit acts and that it is by its nature dynamic.

Our analysis of common volitional experience can now be transferred to the cosmic plane. The concept of a Creator-God is an explanatory concept. It does not explain literally or in the sense that the cosmos can be formally or substantively traced to its ultimate spiritual source. It explains, as all illusions are explained,—they are annulled in the reality, and have no reality of their own. The cosmos is only illusorily created. It has neither independence nor any reality of its own.

God is pure spirit. Pure spirit cannot act of itself. It can only act when joined to a sort of body, an adjunct or *upādhi*. This gives it a mixed or personal character. Every person is spirit mixed with non-spirit. God is thus the Super-person or the transcendent person. His *upādhi* (limiting adjunct) is the cosmic power of *māyā*. Therefore, the creation is illusory creation. Nothing real is ever created. If we could rise above the human and look at things from the stand-point of the pure spirit that God essentially is, nothing is ever created and there is no creation (*ajātavāda*).

In conclusion, it may be said that there is only one ultimate person in all persons, and He is called by various names. We prefer to call Him Brahman or Ātman. He suffers from no limitations of personality. He is



the One without a second. There is no other. The cosmos and all that goes with it is only an illusory appearance in Him.

—*Ph.Q* Vol. XXXVI No. 4, January 1964, pp. 235-44

McEvilly, Wayne

KANT, HEIDEGGER AND THE UPANIṢADS

The discussion on the essence of Being in the dialogue of Śvetaketu and his father in the *Chāndogya Upaniṣad* (VI, 12) is in conformity with the remark of Kant in his *Critique of Pure Reason* that if 'appearances are not taken for more than they actually are, they must have grounds which are not appearances'. There is also a coincidence between the philosophy underlying the aforesaid Upaniṣadic dialogue and the thought of Heidegger.

—*PEW* Vol. XII No. 4, January 1963, pp. 311-17

Mulachandra, Pranesa

BHĀRATĪYA SĀDHANĀ MEN BHĀIRAVASAMPRADĀYA (THE BHĀIRAVA SAMPRADĀYA IN INDIAN PHILOSOPHY)

The origin of the Bhairava worship in Rajasthan can be traced back to the *Rgveda*, particularly to the hymns addressed to Rudra. Both White and Black forms of Rudra are worshipped in Rajasthan. The worship of Kāpālīka Śiva developed in the time of the *Mahābhārata*. In the *Purāṇas*, Śiva also appears as one fond of erotic sports. The Pāsupata Śaivas are referred to in the *Kādambarī* of Bāṇa. In the 12th century A. D., even the kings were much influenced by the Bhairavas. The story of Paramāra Jagadeva is a good illustration to testify this fact. At present, only *pratīka-upāsanā* is in vogue. There are many Bhairavas who are popular on account of some particular place or name. A study of all such Bhairavas, no doubt, would be interesting.

—*Sod. Pat.* Vol. XV No. 1, January 1964, pp. 14-22

Murti, K. Saccidananda

GUHYA SATTĀVĀDA : EKA MANANA (MYSTICISM—A HYPOTHESIS)

The Absolute Reality in an unborn, uncreated, indestructible and eternal truth, by realising which all the evils—helplessness, disappointment and death—are conquered. It is mysterious, because it is not presented to us as a datum, nor is there any necessity for 'cognising' it, once we have had an unmistakable direct apprehension of it. Nevertheless, it is an object of contemplation.



This eternal reality is of the nature of *ānanda*, which we can realise only by self-surrender.

To think of the ultimate reality only as transcendental would be imposing a limitation on it; and to call it only immanent would amount to describing the indescribable. To believe that it is at the same time transcendental and immanent would be the true synthesis.

—DT Vol. IX No. 4, October 1963, pp. 159-81

Nandimath, S. C.  
ŚRĪ BASAVEŚVARA

The author gives the life-sketch of Śrī Basaveśvara and a summary of his teachings. His writings have been collected in a book form, viz., *Vacanaśāstra*.

Śrī Basaveśvara was a sincere seeker after truth and could make sacrifices for what he believed to be the truth. His teachings centred around love of mankind and pity for the suffering of all living beings. In the course of history, very few have attempted to realise God in the midst of wealth and power.

—JKU Vol. VIII, 1964, pp. 209-24

Nandi, S. K.  
THOUGHTS ON ANCIENT HINDU IDEAS OF REBIRTH

The *Bhagavadgītā* tells us that the thought, will or desire, which is extremely strong during life time, will become predominant at the time of death and will mould the inner nature of the dying man. This thought, will or desire has the power of selecting or attracting such conditions or environments as will help it in its way of manifestation in a new form—corresponding in some respects to the Law of Natural Selection.

The Vedāntists say that 'nothing is destroyed in the universe'. Our bodies may change, but powers, *karma*, *saṃskāras* or impressions and the materials which manufactured our bodies must remain in us in an unmanifested form and at some time or the other must be manifested in a kinetic or actual form. The soul is taken to be the centre of energies which require appropriate fields of expression. Re-incarnation implies both freedom and determinism. We cannot escape the consequences of the matrix of energies and compulsions which result from a long chain of embodiments. On the other hand, we are free to use the law to gain liberation. The doctrine of re-incarnation implies that each individual soul is potentially perfect and is gradually unfolding its powers and



making them actual through the process of evolution. Therefore, neither God nor Satan is responsible for our good or evil action. At each birth, one will not begin from the very beginning, but will start from that point which one reaches before death, and will keep the thread of progress unbroken.

—MR Vol. CXIV No. 4, October 1963, pp. 292-94

**Oberhammer, Gerhard**

**GEDANKEN ZUR HISTORISCHEN DARSTELLUNG INDISCHER LOGIK (THOUGHTS ON HISTORICAL PRESENTATION OF INDIAN LOGIC)**

The Logic of the Indians also attracted the Europeans. In this article, the author discusses Bochensky's viewpoint of mathematical logic. Then the work of Stcherbatsky on the Buddhist logic is discussed in some detail.

The study of the textual criticism and text analysis is not yet advanced historically and philologically. Correct dating of the logicians is also a great desideratum. The course of development of thought in clear-cut periods and schools is totally absent. History of early Nyāya serves a good example in this connection. Important works of the modern School of Brāhmaṇic logic are not yet published and for published ones no translations and analyses are available so far. The duty of the Indologist is, therefore, to analyse systematically the history of development of Indian logic.

H. Scharfe has made a worthy contribution to the research of early Indian logic. This article was written while reviewing the same work. The author has praised Scharfe for his hard work, but has also offered some criticism of the same. It is not easy to study Patañjali's *Mahābhāṣya* on the basis of logical reflections, because the *Mahābhāṣya* is not a work of logic at all. Here are the weak points of Scharfe's work :

(a) It does not have much sense that Scharfe brings argumentation of Patañjali in a modern syllogical form. Secondly, the classification of Indian logic according to modern systematic viewpoints, as Scharfe has done, is not without complications.

(b) Scharfe forgot that the thought expressed through formulation should correspond with the historical form of the thought. An imaginary correspondence, without exact historical analysis, is not enough.

(c) Scharfe regards the *Mahābhāṣya* or the views contained therein as Patañjali's views in general, but they are of Patañjali's predecessors.



(d) The author criticises the terms *anvayaḥ* and *vyatirekaḥ* as interpreted by Scharfe.

—OLZ Nos. 1-2, January-February 1964, pp. 5-18

**Pandeya, Ramaji**

**GĪTĀ MEN SANNYĀSA AURA TYĀGA (SANNYĀSA AND TYĀGA IN THE GĪTĀ)**

The *Gītā* is primarily an exposition of the *karma-yoga*. *Tyāga* is the state of an aspirant striving for perfection; *sannyāsa* is the attainment of perfection. *Tyāga* is complementary to *sannyāsa*, a means to that end. Without the background of the *karma-yoga*, it is impossible to attain *sannyāsa*. The essence of *tyāga* is action, while *sannyāsa* is essentially a mental disposition. In spite of being so clearly distinct, they are as close to each other as *jīvātman* and *paramātman*.

—Pra. Vol. IX No. 1, October 1963, pp. 276-79

**Parthasarathy, K. E.**

**THE JÑĀNĪ IN THE BHAGVADGĪTĀ**

According to the *Gītā*, the *jñānī* seeks God as the Life of his life and Love of his love and yearns for union with Him. His undertakings are all free from desire and thoughts of the world. God descends into his heart. He always meditates on God and repeats His name, and wishes the well-being of all without any discrimination. His religion is love and service. He is serene and indifferent to everything including treatment meted out to him. He is ever active, yet calm and quiet. He sees everything in God and God in everything.

A *jñānī* is thus an adept in all the three *yogas* and his infinite longing for the Infinite culminates in the mystic union of the finite and the Infinite. He is the most blessed and the happiest man and represents God in the form of man. He can transmit spirituality with a touch and convert degraded characters into saints.

—AP Vol. XXXIV No. 11, November 1963, pp. 493-96

**Parthasarathy, K. E.**

**THE SOUL OF THE VEDĀNTA**

The realisation of the Self in its three-fold aspect, viz., *sat*, *cit* and *ānanda*, is the final goal of the pursuit of knowledge.

The Self is a centre of happiness. It is consciousness and self-luminous.



The individual self is an *amśa* of the Self. This theory of Vedānta reconciles the extremes of idealism and realism and of monism and pluralism and it has the merit of satisfying the metaphysical, moral and mystical needs of life. The Vedānta emphasizes the importance of *ahamgraha* aspect in the devotion to the Self. The devotee must meditate on the Self as his own possession. The idea of Self, pure and undefiled, is to be found in every religion. The Vedānta recognises and realizes the inherent quality of every religious experience. It has, therefore, a justifiable claim to universality.

—AP. Vol. XXXV No. 3, March 1964, pp. 108-12

**Pillai, K. Kothandapani**

### AN ANCIENT PHILOSOPHY OF LIFE

Even a cursory reading of the poem (No. 192) from Purananuru, one of the Sangam classics, reveals that here is a search for the truth of life and the ultimate aim of human existence. A study of the poem shows that as early as the 5th century B. C., the author of this work was aware of the theory of evolution and that the order of evolution of the five senses formulated in those ancient days is in perfect accord with the conclusions of modern Biology. Life is not considered as one of pleasures as did the Cārvākas, nor is it a round of miseries as most Schools of Indian thought consider. Truth lies between these two extremes. Misery is the child of these two extremes. Man is not a brute. He is endowed with a brain to reason out his way of life and a will for direct action and self-control. Death is nothing new, it is as old as the world itself and it is a necessary part of the scheme of evolution. The poet ascribes complete freedom of action or free will for man and casts on him the full responsibility for all his actions in this life. Man thus becomes the centre from whom all actions radiate and he has to shoulder full responsibility in every aspect of his life, moral or intellectual, social or political. The poet further says that all places are our own and all men, our kith and kin. Thus man's responsibility is for universal love and his freedom of action or free will should be directed to achieve this ultimate object. It can be seen from the Sangam classics that the ancient domestic life was so planned as to lead naturally to this universal human love. Here is a rational, empirical and ethical approach to the problems of life and the ultimate goal of human existence. This provides an abiding value to the individual effort in promoting human happiness and also satisfies the voice of the spirit.

—JAU Vol. XXV (*Humanities*), 1964, pp. 121-35

**Rao, K. B. Ramakrishna**

### THE GUNAS OF PRAKṚTI ACCORDING TO THE SĀMĀKHYA PHILOSOPHY

The philosophy of Nature of the Sāṃkhya School is founded on the theory of *pariṇāma* (transformation) of the unmanifest *prakṛti* (primal



Nature) into the manifest or the phenomenal world. The process of evolution is made possible by the three *guṇas* of *prakṛti*. The purpose of the paper is to enquire into the relationship of the *guṇas* with *prakṛti*. According to systematic Sāṃkhya, *guṇa* is a 'substance' as well as a 'quality', and these are inseparable from each other and *guṇa* is an 'ontological real'.

A general agreement prevails among thinkers—past and present—that the *guṇas* are not the adjectival qualities of *prakṛti*, but are the very 'constituents of *prakṛti*'. The use of the words 'constituent' and 'component' imply the notion of 'a part and a whole', which is exactly the meaning we should avoid, when we consider the *guṇas* as forming *prakṛti*. *Prakṛti* is to be taken as being itself *sattva*, *rajas* and *tamas*.

The *guṇas* are the functional modes of *prakṛti*, the ways which *prakṛti* takes to manifest itself. They are not qualities, but have ontological significance. *Sattva*, *rajas* and *tamas* are the heterogenous modes of working, through which the *prakṛti* maintains itself as the object of a knowing subject.

When these 'forces' are in an equilibrium, we have what is known as the *avyakta* state of *prakṛti*. This is a state of *sāmyāvasthā*. This *sāmyāvasthā* should not be taken as based on equality with reference to space or quantity. The Sāṃkhya-kārikā contends that the *guṇas* in the *sāmyāvasthā* should be taken as mutually involving and not as isolated at any time. There is no possibility of conceiving the *guṇas* individually. The *sāmyāvasthā* is a condition wherein the system of forces is so well adjusted that there is no acceleration of forces towards any kind of manifestation.

According to the Sāṃkhya, the beginning of evolution—virtually the manifestation of the unmanifest *prakṛti*—is to be reckoned when the equilibrium of the *guṇas* in *sāmyāvasthā* is disturbed by the 'proximity' (*sannidhi*) of the *puruṣa*—*saṃyoga*. Proximity will cause one of the *guṇas* to predominate over the others, and consequent on the predominant *guṇa*, a relevant evolute manifests itself. But does predominance here mean quantitative predominance? But then, wherefrom will the extra quantity of *guṇa* be obtained? There is just one way of overcoming the difficulty. It may be possible to accept total quantity of *prakṛti*, but not the fixed quantitative equality of the three *guṇas* and to allow mutual transformation or convertability within the totality of *prakṛti*.

*Prakṛti* expresses itself in three forms : *sattva*, *rajas* and *tamas*. Not that the *guṇas* constitute *prakṛti* as its composite parts, but that they are : (1) the ontological ways in which *prakṛti* is realised and (2) the functional ways in which *prakṛti* moves or acts (*pravartate*).

The *guṇas* are actually forms of energy and the *Yuktidīpikā* very aptly describes them as *infra-subtle* forces. The phenomenal condition of *prakṛti*,



that is, the disturbed state of the equilibrium of the *guṇas*, implies a varying proportion of these forces which go to make up the variety of the manifested world.

The Sāṃkhya are evolutionalists and so the *guṇas* are rationally deduced from the *pariṇāmavāda*. According to them, substance is quality and quality is substance. To think of a manifestation of a bare quality or a bare substance without quality would be rationally difficult and so the *guṇas* are not only psychological qualities, but also physical characteristics.

—PEW Vol. XIII No. 1, April 1963, pp. 61-71

Rao, P. Nagaraja

### ŚRĪ ŚAṆKARA: INDIA'S GREAT PHILOSOPHER

The rational religion of Advaita propounded by Śaṅkara is described as 'most probably the best that can be devised'. Śaṅkara was born at a time when the hedonic philosophy of the Mīmāṃsā was at its peak of popularity. Ascetics, on the other hand, preached torturing the self in order to know the truth. Śaṅkara, taking the Upaniṣadic view of oneness of the Spirit, gave a philosophy of the unity of existence, the fellowship of faiths and the dignity and divinity of man.

After describing the life and works of Śaṅkara, the author gives a *résumé* of his philosophy. His philosophic view is described as Absolute Idealism, where Absolute Brahman is said to be without attributes, inherent differences and duality. It cannot be described, but can be experienced in spiritual realization. Its existence is asserted by Śaṅkara on the authorities of scripture, experience and logic. The one appears as many and is not affected by the changing world which is an outcome of beginnings and indescribable *māyā*. There is an essential identity between jiva and Brahman, the realization of which can be achieved by the true knowledge of the Self. *Kāma* and *bhakti* are contributories to it. Therefore, for Śaṅkara, man is essentially divine and good. All men are equal.

—VK Vol. L No. 2, June 1963, pp. 58-62

Sahukar, Mani N.

### THE IDEALS OF A KARMA-YOGIN

Firstly, the *Karma-yogin* had to understand that all works are to be done in a spirit of sacrifice without entertaining any hope of reward. Secondly, the *Karma-yogin* must feel that the Almighty is the doer and he, but an instrument. The highest ideal of the *yogin* of action is self-abnegating service. In the surrender to God, actions cease to have their Karmic reactions and one is free. The action of a *Karma-yogin* is action done in a state of *yoga* or union with God.



*Karma* united with *Yoga* is the breath of that life which aspires to be one with the divine source. The purpose of the *Gītā* is to teach us a way out of bondage, and not merely to enjoin action.

—*BRIC* Vol. XV No. 3, March 1964, pp. 87-92

**Sarkar, Amal**

## THE SYMBOLISM OF DURGĀ-IMAGE AND DURGĀ-PŪJĀ

The truest representation of Indian symbolism has perhaps been expressed in the image of Durgā or Devī. Durgā is the symbol of the primeaval energy. She is the mother of the world. She is again the symbol of unity. Her victory over Mahiṣāsura speaks for the aphorism—'United we stand, divided we fall'.

The Devī is equally in all things, and that all things are in her, and besides her, there is nothing. She is the One Force, the fountain-head whence originally all had stemmed.

The primal energy is the totalization of all forces which have taken the forms of different gods.

The Devī is sometimes called *Simha-vāhinī*. It is the symbol of the destructive power of the Devī. Mahiṣāsura suggests forces of darkness, violence and ignorance—the key-note of Indian philosophy. Mahiṣāsura is the individual soul surrounded by ignorance, and by sacrificing his ego at the hands of the Devī, he gets his salvation. The allegorical concept of the Durgā-image has well been corroborated in the *Padma-purāṇa*.

It might be also that an animistic cult was later on modified by insertion of the Devī and thus there was the substitution of the Buffalo-Totem worship by a form of Goddess-worship. Durgā might have an early association with the vegetation cult. The *Nava-patrika* worship supports this view. The time chosen for the worship of Durgā is autumn which is associated with the reaping of the harvest. This suggests that in the beginning, the Devī was a Corn-Goddess. It is further supported by the names *Śākambharī* and *Annapūrṇā*. Her Mahiṣāsuramardinī form is a later development. She is worshipped by the *Śāktas* even today.

—*MR* Vol. CXIV No. 5, November 1963, pp. 360-62

**Sarma, D. S.**

## BANDHA AND MOKṢA IN THE BHAGAVADGĪTĀ

The *Gītā* speaks of the three guṇas of prakṛti as the limiting conditions of the soul. *Tamas* represents the limiting conditions of the animal existence,



*rajas* those of the mental life and *sattva* the limitations of the moral nature. The immortal soul finds itself imprisoned in this world in a body, and bound by fetters of flesh, mind and conscience.

As bondage is caused by the three *guṇas*, liberation means the overcoming of the *guṇas* by the soul, which does not mean the eradication of their powers, but only their control and their utilization for higher ends. The *Gītā* further says that a virtuous man should transcend his virtues, rise above a merely ethical level, get rid of the dualism inherent in ethical life, go above the pairs of opposites and thus qualify himself for *mokṣa*. True release from the limitation of the *guṇas* is to be obtained not by *yajña*, but by *Yoga*.

—AP Vol. XXXV No. 2, February 1964, pp. 59-62

Sastri, Rabindrakumar Siddhanta

## HINDUISM AND CHRISTIANITY TEACH THE SAME THINGS

Some of the common teachings of the gospel of St. Mathew, on the one hand, and the different sacred books of the Hindus, on the other, are as follows :—

1. Resist no evil (*Manusamhitā*, 2.161).
2. Love your enemies and pray for those who persecute you. (*Mahābhārata*, *Anuśāsanaparva*, 144.34).
3. Enter into thine inner chamber and pray (*Manusamhitā*, 2.104).
4. Forgive men their trespasses (*Śāntiparva*, 163.8).
5. The heavenly Father feedeth all (*Bhāgavatam*, 11th. *Skandha*).
6. Do not cast pearls before swine (*Gītā*, 18.67).
7. Honour thy father and thy mother (*Manu*, 2.233).
8. Thou shalt not steal, kill or commit adultery (*Mahābhārata*, *Anuśāsanaparva*, 22.19, *Manu*, 11.58).
9. Blessed are the poor in Spirit (*Śāntiparva*, 176.7).
10. Blessed are the merciful and those who hunger and thirst for righteousness (*Śāntiparva*, 92.6, 163.9).
11. Blessed are the pure in heart they that have been persecuted for righteousness and reproached for my sake (*Manu*, 2.100, 10.12 and 21.62).

—VK Vol. L No. 11, March 1964, pp. 618-20

Sengupta, Anima

## ETHICS OF THE SĀMKHYA PHILOSOPHY

The real ethical problem of Sāṃkhya is the problem of freedom from pain and its attainment by discriminative knowledge. Nature has a ten-



dency to recoil within itself. Liberation, therefore, is the natural end of the whole process of creation and is not something external.

The Sāṃkhya teaches that the world is not something to be despised or ignored. Without its support man cannot have the full taste of life eternal. But Sāṃkhya has not developed into a purely materialistic philosophy. It is an attempt to form a bridge between the two opposite creeds of materialism and idealism.

—VK Vol. L No. 11, March 1964, pp. 605-8

**Sen-Gupta, Anima**

VĀCASPATI AND VIJÑĀNABHIKṢU ON THE *BHOKTRBHĀVA* OF *PURUṢA*

According to Vācaspati, due to *sannidhāna*, a reflection of consciousness is caught in the *buddhi*, by virtue of which all *buddhi-vṛttis* get apparently changed into consciousness. This change gives rise to a sense of false identity between *puruṣa* and *buddhi*. It is this false appropriation that has been described as the *bhoktrbhāva* of *puruṣa*.

Vijñānabhikṣu does not agree with Vācaspati and puts forth the theory of double-reflection between *puruṣa* and *buddhi*.

The author analyses both the theories at length and comes to the conclusion that both of them are correct,

—VK Vol. L No. 6, October 1963, pp. 387-90

**Sharma, Dharendra**

THE PARADOX OF NEGATIVE JUDGEMENT IN INDIAN LOGIC

If we take a negative proposition, 'it is not raining', it is true, but it does not correspond to reality in the same way as the affirmative proposition, 'it is raining', does. A true negative proposition describes a true situation and we must keep in mind that in the ultimate analysis, truth refers to reality. This leads to paradoxical situation: a negative proposition is true, truth refers to reality, and reality is admitted to be positive. The paradox lies in the negative judgement and its object. What is the object of the negative judgement? Is it the positive thing or something negative, the absence of the (positive) thing? Realist thinkers of Nyāya-Vaiśeṣika and the Bhāṭṭa-mīmāṃsā School, however, accept a negative reality to meet this paradox. According to them, non-existence of a jar on a table is a negative reality, as existence of a jar is a positive reality. Thus the postulation of a negative reality provides an appropriate corresponding



object for the negative cognition. But the very notion of such a reality is almost a contradiction in terms, negation, real, *i.e.*, non-X-X. The very definition of reality is at stake.

Now the question is: How can the paradox be solved without changing the positive character of reality? There is a way out of this difficulty. The Buddhist logicians and the Prabhākara-Mīmāṃsakas consider 'Negation' as purely an epistemological problem. According to this theory, the truth of a negative judgement consists of two cognitions: one is that of the bare *locus* (*bhūtala*) and the other is that of the object that is being cognised as absent. Thus, in the negative judgement, we reject the property of being present as belonging to the expected or suggested thing at a certain time and place. The 'reason' (*hetu*) is the non-perception of the thing (*drśyānupalabdhi*).

This standpoint of the Indian philosophers is similar to the view upheld by Bradley that 'every judgement, positive or negative, is, in the end, existential'. The difference between the two judgements is that whereas the former refers to reality directly, the latter refers to it only indirectly. We may conclude that the paradox of the negative judgement can be solved by explaining the positive factors involved in it. In this theory, we need not tamper with the definition of reality and thus omit the metaphysical difficulty. Affirmation corresponds to the cognition of the thing directly, whereas negation refers to the cognition of the thing indirectly. The process of negation is inferential and its domain is logical.

—VIJ Vol. II Pt. 1, March 1964, pp. 111-14

**Sharma, Ramamurti**

**PRAŚNOPANIṢAD KE CHHE PRAŚNA AURA UNAKE UTTARA**  
(THE SIX QUESTIONS OF PRAŚNOPANIṢAD AND THEIR ANSWERS)

1. From what has this variate world come out?

*Ans.* It has come out of the original trio: *Jīva-mithuna*, *pañcabhūta* and *prāṇa*.

2. How many powers protect the creation and how many illumine it? Who is superior among them?

*Ans.* *Prakāśa*, *vāyu*, *agni*, *jala*, *prthvī*, *vānī*, *manas*, *cakṣu* and *śrotra* are all divine powers, but *prāṇa* is superior to all of them.

3. Whence has this *prāṇa* originated? How does it enter this body? What are its forms and how does it get established?

*Ans.* *Prāṇa* has its origin in the *Kāṇḍa*. It enters the self through a mental act and gets established there. *Vyāna*, etc., are its various forms.



4. Who sleeps in this *Puruṣa*? Who wakes? Who dreams? Who enjoys *sukha*? In whom does all this rest?

*Ans.* The *viññāna-puruṣa* sleeps. It is he who dreams and enjoys *sukha* when he is not dreaming. It is he who wakes.

5. Where do those people go who meditate on *Om* all through their lives?

*Ans.* They attain the *para* and *apara Brahman*.

6. Who is the sixteen-fold *Puruṣa*?

*Ans.* It is the *Puruṣa* who resides in the internal body and who creates, one after the other, *prāṇa*, *śraddhā*, *ākāśa*, *vāyu*, *jyoti*, *jala*, *pṛthvī*, *indriya*, *manas*, *anna*, *vīrya*, *tapas*, *mantra*, *karma*, *loka* and *nāma*.

—Gav. Vol. I No. 1, June 1964, pp. 101-4

**Shastri, Hiravallabh**

### SĀMKHYA DARŚANA (PHILOSOPHY OF SĀMKHYA)

The word 'Sāmkhya' is derived from the root *khyā* with the addition of the prefix *sam*. It means metaphysics as well as arithmetic. Sāmkhya is that philosophy which clearly distinguishes between the soul and the nature, the conscious and the unconscious. This sense is found in the reference to this philosophy in the Śāntiparva of the *Mahābhārata* and the *Matsyapurāṇa*, but in the *Gītā*, as interpreted by the thinkers of the Advaita philosophy, the word Sāmkhya is used in the Yogic sense, meaning *tattva-jñāna*, *sannyāsa*, *puruṣatattva* and the like.

—Pra. Vol. IX No. 1, October 1963, pp. 182-84

**Singh, Ram Lal**

### ŚĀMKARA AND BRADLEY

Both Śāmkara and Bradley are absolutists. Bradley's aim is purely intellectual, and philosophy for him is an intellectual diet. Philosophy of Śāmkara is not only a thinking consideration of things, but pre-eminently a spiritual discipline whose aim is not simply to promote our intellectual enrichment, but our essential spirituality. The 'appearance' of Bradley is analogous to the *māyā* of Śāmkara. The Absolute of Bradley is a matter of inference and logical demonstration. Appearances in Bradley imply Absolute in which their self-discrepancy, imperfection and limitation are all removed and reconciled. Bradley's Absolute is beyond all *pramāṇas*. Bradley's immediacy is the immediacy of objective things and Śāmkara's immediacy is not that of things, but that of ultimate knower. An immediate knowledge of things is completely ruled out by Śāmkara. The relation



of appearance to reality in Bradley is mutual and reciprocal, but in Śaṅkara it is one-sided. Appearance cannot exist both in Śaṅkara and Bradley apart from reality, but reality in Śaṅkara can stand even independent of the appearances. The degrees of truth and reality in the philosophy of Bradley is a Hegelian legacy which he consciously accepted. In the philosophy of Śaṅkara there is nothing like the degrees of truth and unreality.

Thus the differences between Śaṅkara and Bradley are more vital and central and their similarity is only facial and superficial. There is no chance of Śaṅkara being a Bradleian, but Bradley admits of being a Śaṅkarite, if some of the vital facts of his philosophy are subjected to an Advaitic correction or emendation.

—UB Vol. X No. 2, August 1963, pp. 49-61

Sogani, Kamal Chand

#### THE CONCEPT OF *AVIDYĀ* AND THE CHARACTERISTICS OF THE CONVERTED AND PERVERTED SOULS ACCORDING TO THE UPANIṢADS, THE *GĪTĀ* AND JAINISM

There is an intermediatory something which compels one to cling to the creature comforts and earthy pleasures, and offers a great resistance to the realisation of the sublime end. Confronted with this recognition, we cannot deny that there exists a principle known as *avidyā*, *mithyātva*, *ajñāna*, commonly recognised by all the systems of Indian philosophy, though with different interpretations due to their diverse metaphysical outlooks.

The *Chāndogya Upaniṣad* recognises that there exists an obstruction which prevents a man from realising the *Ātman*, inspite of its being present in his heart. According to the *Bhagavad Gītā*, the three modes born of *Prakṛti* bind the imperishable dweller in the body. On account of the identification of the self with these *guṇas*, one forgets the true nature of the spirit which transcends them, hence becomes the victim of transmigration. Jainism views the identification of not-self with the self as the main cause of worldly existence. What distinguishes the position of the Jainas from the Upaniṣads and the *Bhagavad Gītā* is that the Jaina does not speak that the plurality is ostensible, but regards plurality as ontologically certain. Only the self should refuse to be seduced by it. Thus inspite of recognising the beginningless *avidyā* as the root cause of *saṁsāra*, the implications differ. For the former, plurality constitutes *avidyā*, but for the latter, it is the confusion of self and not-self, of *Jīva* and *Pudgala*.

It can be noted that a point of difference between Jainism on the one hand and Upaniṣads on the other is that according to Jainism, the soul is not all-pervading.



The *Gītā* and Jainism, both point out that the wise regard the self as constituted of knowledge and faith, and as being supersensuous, a great objectivity, eternal, stable, independent and pure. By knowing this, he destroys the knot of delusion. He is not perturbed by the vicissitudes and destructions of the worldly object; but, according to Jainism, he never sees the self as dwelling in all things.

—IPC Vol. IX No. 1, March 1964, pp. 33-36

Srinivasachari, P. N.

### THE PURE ADVAITA OF SVĀMĪ VIVEKĀNANDA

Following the Kantian division of reason into pure reason and practical reason, Svāmī Vivekānanda calls theoretic investigation of religion as pure Advaita. According to him, the Upaniṣadic problem was : Is reality material, living, psychical, rational or spiritual ?

According to the mechanical theory, the universe is produced, sustained and altered by atoms and electrons. This is the first principle of materialism and the Cārvāka cult. This theory, however, fails to explain life and consciousness and the irreducible experience of individuality.

According to the biological theory, reality is a living process involving subjective selection, self-preservation and persistence. This theory does not explain how the physical becomes neutral and then psychical. The content of experience is not exhausted by the category of life.

According to the psychological theory, reality is a living conscious process. It is *manomaya*. But psychology without the psyche is inconceivable. The discontinuity between matter, life and consciousness is not bridged over. This theory too does not exhaust the content of reality.

According to the rational theory, the real is rational. It is *viññānamaya* and reason is the only authority in the pursuit of truth. Riddles of reality are not solved by rationalism. Pure reason lands us finally into scepticism and agnosticism. Reason without the aid of revelation cannot furnish the motive for religion.

If pure reason is to be supplemented by intuition, reality becomes *ānandamaya*. Intuition addresses itself to the work of God. It is the instinct for the Absolute.

The *Quran* claims to be the direct dictation of the deity; but Islam does not emphasise the moral and redemptive influence of religion. It reveals the glory of God and not His grace. It inspires awe, not love.



Christianity is the record of the prophetic vision of the Jews fulfilled in the personality of Jesus as the divine messenger of the Kingdom of God, which is a supernatural process as well as a moral transformation. God is not merely omnipotent and omnipresent, but He is also our Father in Heaven. Fatherhood is an external relation and the theory of eternal damnation does not fit in with the idea of God as Love.

Physics, Biology and Psychology of materialism deal with the phenomena given in sense-perception. Buddhism is a system of inference. Mohammedanism and Christianity are built upon authority and tradition. But Vedānta is a criticism of all the *pramāṇas* and assigns a place and function to each of them. Scripture deals with prior self-evident truths, but sense perception too is undeniable. Reason mediates between the two and interprets the one in terms of the other.

Interpretation and practice of the truths of scripture have given rise to three Schools of thought, namely, dualism, qualified monism and monism. Dualism between the finite and the infinite fails to satisfy the hunger of the soul for communion with the Absolute. The *Viśiṣṭādvaita* theory of *līlā* is neither convincing nor consoling. Besides, to humanise the Absolute is as unthinkable as to infinitise man.

According to the Advaita theory, reality is *sat*, *cit* and *ānanda*. These three terms connote the same thing. *Īśvara* and *jīva* are mutually exclusive; but from the point of view of *being*, they are one. The statement of this contradiction is called *māyā*. It is a confession of mystery.

The Advaita exhausts the content of the Infinite. Reality swoons in matter, sleeps in the life of the plant, dreams in the consciousness of the animal and wakes in reason. Vedānta allows for every variation of thought or worship. The Vedāntin may pray in the Mosque of the Mohammedans, worship before the Fire of the Zoroastrians and kneel before the Cross of the Christians.

—JOIB Vol. XIII No. 1, September 1963, pp. 31-47

Srivastava, Suryaprasad

BHĀRATĪYA DARŚANA MEN *PURUṢĀRTHA* KĀ PRATYAYA  
(THE CONCEPT OF *PURUṢĀRTHA* IN INDIAN PHILOSOPHY)

According to the *Agni-purāṇa*, *dharma*, *artha*, *kāma* and *mokṣa* are said to be the *puruṣārthas*. Later on, the *gosvāmins* of the Vaiṣṇava cult began to regard *bhakti* as the fifth *puruṣārtha*.

*Kāma* is his biological end and *artha* his economic end, *dharma* his social and moral end and *mokṣa* his spiritual end, which correspond to four



stages of human life, viz., *Brahmacarya*, *Gr̥hasthāśrama*, *Vānaprasthāśrama* and *Sannyāsa*, respectively.

The prevalent social order was also connected with the theory of the four-fold end. The *Śūdravarṇa* was brought into existence for fulfilment of desires. The *Vaiśyavarṇa* was meant chiefly for maintaining an economic order in society. The *Kṣatriyas* were the protectors of *dharma* and for the *Brāhmaṇas*, the principal aim was prescribed to be striving for *mokṣa*.

The fifth end, *bhakti*, was preached mainly by the medieval saints and is important as a means and not as an end in itself.

Gav. Vol I No. 1, June 1964, pp. 13-17

Thornton, Edward

#### JUNGIAN PSYCHOLOGY AND THE VEDĀNTA

In his treatment of the psychologically and spiritually sick, Carl Jung found that the dream state (*Taijasa* as it is called in *Māṇḍūkyaopaniṣad*) produced phenomena in the shape of dreams which had a compensatory nature opposite to that of the waking state (*Vaiśvānara*). According to Jung, the psyche is the totality of all conscious and unconscious processes. He ascertained two things, viz., (1) that the human psyche possesses an autochthonous religious function and (2) a patient who found himself in the second half of life was not cured without the patient having found access to this genuine religious function. Out of his therapeutic experience he was never tired of drawing attention to the fact that the psyche's possessing the same attributes in all traditions confirms this eternal process within the human soul in the nature of *maṇḍala* formations, all of which incline towards a centre of the personality which Jung called the Self. He was unfamiliar with the static Centre of Self (*turīya*) of the Vedāntic tradition in his therapeutic work, but maintained that the psyche, being of immense age, showed indisputable verification of the fact that it was proceeding to the sublime consummation (*entelechie*). Hence his empirical findings would imply that last *Śloka* of the *Māṇḍūkyaopaniṣad*: 'This is the source of all, and this is that from which all things originate and in which they finally disappear.'

—AP Vol. XXXV No. 4, April 1964, pp. 159-63

Tucci Giuseppe

#### ORIENTAL NOTES (1) THE TIBETAN 'WHITE—SUN—MOON' AND COGNATE DEITIES

The author has described the image of a deity holding in its hands the symbols of sun and moon found at *Pyang-dakent*, *Hailu-shan*. He has referred to the conceptions of Śiva and the Buddha having connections with the sun



and the moon. He pointed out that they existed over a wide area converging into Central Asia. He has also referred to the iconographic tradition about such images with the symbols of the sun and moon. The goddess of Pyandzikent, the image of Ming-oi, the figure of the Buddha of the Shansi Museum, the story of Śiva in the *Nilamata Purāṇa* are iconographically homologous.

—EW Vol. XIV Nos. 3-4, September-December 1963, pp. 133-45

### Umadevi

## THE RELIGIOUS DANCES AND TĀNTRIC CEREMONIES OF TIBET

History and tradition say that the practice of Mantrayāna rituals, including dances, was introduced into Tibet by the great sage Pema Jugney (Padmasambhava) who is still worshipped by the Ningmapa 'Red Hats' sects as the second Buddha; and according to a legend this sage performed a powerful dance in the sky after overcoming the evil forces that stood in the way of the construction of the temple and monastery of Samye. This was the first sacred dance ever displayed in Tibet.

Both the *Kanjur* and the *Tanjur* mention ritualistic dances as part of religion and in the *Kālacakra* as well as in many *tantras* on Yoga, we find detailed descriptions of these dances. These details were kept very secret and the monasteries were centres of esoteric ritualistic knowledge, yogic teaching and practices as well as ceremonial actions.

*Mantras*, *mudrās*, special meditations and the spiritual dances, having their deep symbolism, were regarded as powerful means for purification; and there was much of *Rāja-yoga* in the Mantrayāna.

The psychological sources of the rich development of rituals and religious dances in Tibet probably lay in the innate religious fervour and deep, fundamental, unconscious urge to dramatize the teachings and beliefs.

There are four functions or types of action into which human and divine energy can be directed. The first is tranquil, the second a little more energetic, but still calm, the third is quick and very energetic and the fourth, strong, powerful and violent. These are illustrated by ritual dances.

These essentially spiritual and educative dance-dramas were mistaken by the uniformed and ignorant (chiefly in the West) for 'devil dances'. Mantrayāna is sometimes identified with Mahāyāna, which too is a mistake. The latter has its own rituals, which are dignified and powerful, but do not include dances.



Uno, A

# HI-SON-ZAI NO NIN-SHIKI-KON-KYO (THE GROUND FOR THE COGNITION OF NON-EXISTENCE)

As regards the cognition of 'ghaṭābhāva' in the proposition of 'bhū tale ghaṭo na' there are about three groups of views, (1) *Nyāya-Vaiśeṣika*—The *abhāva* is understood as *viśeṣaṇa* of the ground. Non-existence is recognized by perceptive cognition. (2) *Prabhākara, Sāṃkhya*—The *abhāva* is 'adhiṣṭhānamātra'. The cognition of the non-existence of a jar is the cognition of the ground and it is done by perceptive cognition. (3) *Śāṅkara, Bhāṭṭa*—The *abhāva* of the *ghaṭa* is something different from *bhāva* of the *bhū*. They set up *anupalabdhi* or *abhāva* as the means of cognition.

The *Vedāntaparibhāṣā* of Dharmarāja of the Śāṅkara School explains the non-cognition of a jar in darkness by *yogyānupalabdhi*. This view is the same as that of the *Nyāya* or of the *Vaiśeṣika* in its content. Further, he mentions some cross-arguments and refutes each of them, stressing that only the *anupalabdhi* is the means of the cognition of non-existence. Then he refers to four kinds of non-existence, and proves that they are recognized by *yogyānupalabdhi* and, therefore, the *anupalabdhi* is a different means of cognition from inference, etc.

The *anupalabdhi* of the Śāṅkara School is not a simple and empty non-existence of perception and should be understood to be a positive conception containing something. This *anupalabdhi* seems to be similar to the Hypothetical Syllogism. But the validity of Hypothetical Syllogism has not been recognized by the Śāṅkaras and the Bhāṭṭas, because in the tradition of Indian logic, reference should be formed of categorical propositions.

The Śāṅkaras followed the views of the Bhāṭṭas, but there are some differences between the former and the latter.

—JIBS Vol. XI No. 2, March 1963, pp. 477-87

Varma, V. P.

## THE PHILOSOPHY OF THE BHAGAVADGĪTĀ

The *Gītā* is completely emphatic on the absolute distinction of the material and the transcendent bases of existence, and declares equally emphatically that the human self is, in its inmost essence, the Supreme Spiritual Self. The author regards *karma-yoga* based on *jñāna* and *bhakti* to be the secret of the *Gītā*. At the highest stage, *karma-yoga*, means an intuitive and profound synthesis of cognition, emotion and action. This highest synthesis amounts to the fullness of devotion, knowledge and action. Chastening of emotion is obtained by the adoration of God. Discrimination between *puruṣa* and *prakṛti*, which is an essential part of the *Gītā*'s



*karma-yoga*, is its cognitive aspect. This synthesis is higher than social idealism, utilitarianism, humanistic positivism and deontological intuitionism.

The author concludes that to a decadent world the *Gītā* preaches the sanctity of moral perfection, for which a deep perception of truth is essential and without which the advances of science will only mean a perilous journey to destruction.

—VK Vol. L No. 8, December 1963, pp. 466-69

Vimalananda, Svami

### THE *PRASTHĀNA-TRAYA* AND ITS BACKGROUND

The *Prasthāna-traya* consists of the Upaniṣads, the *Brahma-sūtra* and the *Bhagavadgītā*. As its background, the author has dealt with, in detail, the Vedas, the Brāhmaṇas and the Āraṇyakas also. The vast Vedic literature including the Upaniṣads supplies us a continuous tradition influencing our social and religious behaviour. All the concepts of Hinduism are rooted in the Vedas. The web and the woof of the fabric of the Vedas is the *dharma* and the Brahman. The highest form of *dharma* is the realisation of Ātman through the practice of *Yoga*.

According to Śaṅkarācārya, the word 'Upaniṣad' means knowledge that gives liberation. The Upaniṣads deal with the ontological, cosmological, psychological, ethical and eschatological problems. They classify reality in five grades : (1) Para-Brahma, (2) Apra-Brahma, (3) Jagatsraṣṭā (4) Parameśvara and (5) Bhūta-bhautika-sṛṣṭi. They describe at length the *jīva* as also the qualifications of an aspirant for Brahma-vidyā.

—VK Vol. XLIX No. 11, March 1963, pp. 455-57; No. 12, April 1963, pp. 496-98; Vol. L No. 1, May 1963, pp. 7-11; No. 2, June 1963 pp. 47-50; No. 3, July 1963, pp. 87-91; No. 6, October 1963, pp. 383-86

Vyas, Suryanarayana

### KĀLIDĀSA KE AṢṬAMŪRTI PRATYAKṢA-ŚIVA (AṢṬAMŪRTI PRATYAKṢA-ŚIVA OF KĀLIDĀSA)

In *Abhijñāna-Śākuntalam*, Kālidāsa has addressed his prayer explicitly to the *Aṣṭa-mūrti-Śiva* and has mentioned the following eight aspects of Lord Śiva : *Brahmā*, *Jala*, *Agni*, *Prthvī*, *Vāyu*, *Ākāśa*, *Sūrya* and *Candra*.

Such an eight-fold image of Śiva is amply described in *Brahmaṇḍa*, *Kālikā*, *Śiva*, *Liṅga* and other purāṇas. Even *Śatapatha Brāhmaṇa* refers to eight names of the eight aspects of Śiva.



Kālidāsa's Śiva and Pārvatī are not the traditional gods, Śiva and Pārvatī, but the ultimate principles of creation which can also be understood in terms of *Puruṣa* and *Prakṛti*.

—VJ Vol. XIII No. 5, July 1964, pp. 15–17

Winthrop, Henry

# INDIAN THOUGHT AND HUMANISTIC PSYCHOLOGY : CONTRASTS AND PARALLELS BETWEEN EAST AND WEST

The spirit of western morality is expressed in five ideals : (1) It is unjust to deprive anyone of his personal liberty, his property or any other thing which belongs to him by law. (2) Injustice consists in taking, or withholding, from any person that to which he has a moral right and the emphasis on moral right has to be made, because the legal rights of which a person may be deprived may be rights which ought not to have belonged to him. (3) It is considered just that each person should obtain that (whether good or evil) which he deserves, and unjust that he should obtain a good, or to be made to undergo an evil, when he does not deserve. (4) It is unjust to break faith with anyone, to violate an engagement, either express or implied, or disappoint expectations raised by our own conduct, at least if we have raised those expectations knowingly and voluntarily. (5) It is inconsistent with justice to be partial : to show favour or preference to one person over another, in matters to which favour and preference do not properly apply. The spirit of these ideals in some ways runs parallel to ideals of Indian thought and in other ways supplements it.

Another major theme which has been encouraged through the West's humanist heritage, has been one which stresses that man is the master of his fate and the captain of his soul. This optimism, which is essentially the metaphysics underlying the belief in the continuous possibility of progress is diametrically opposed to the spirit of resignation in the face of suffering which many thinkers believe one of the less desirable *Leitmotifs* of the Eastern outlook. It is not with respect to these virtues and ideals that the West is derelict. It is, rather, in the neglect of the quest for self-understanding and self-identity—a quest and a concern which so thoroughly permeate Indian philosophy and Indian thought—that the West is deficient.

Indian philosophy can be credited with a cluster of concepts which are bound up with the achievement of personal unity and direction, the creation of a spiritual sense of balance and the capacity for depth of identification with others. Central to these are such concepts as *ahimsā*, which though usually translated as love or non-violence, in the present context will be translated as fellow-feeling for all living things. The achievement of *ahimsā* is the fruit of a conscious effort to achieve *abhaya*, freedom from fear. Under the sway of *abhaya* and *ahimsā*, the individual is protected against what the West calls 'alienation'. The most pathological form of alienation is alienation from one's true self (*Ātman*) or vital centre.



According to Śaṅkara, this universal self is unaware of birth or death and is the basis of all knowledge, dreams and ecstasies. It is the unity of being, truth and freedom. The alienated person mistakes his empirical self for his true self. The alienated subject is afflicted with *māyā* when he mistakes the empirical self for *Ātman*. It results in error of all sorts, that is *avidyā* or the deformation of true knowledge.

In the United States, humanistic psychologists are preoccupied with the formulation of a body of descriptive theory, concepts, formulations, analysis and experimental studies, all of which recognise the importance of *abhaya*, freedom from fear, in man's state. The concept of self-actualisation is, of course, one of the central concepts of a humanistic psychology. Maslow, who has pioneered the research along these lines, has spelled out some of the characteristics of the self-actualising persons. These are the people, who are free from the negative reactions of *bhaya* and *himsā*. Third Force psychologists are deeply concerned with the phenomenon of alienation in all its forms. They are in general agreement concerning some of the more central causes of alienation such as bureaucratization of community effort, dehumanization, homogenization, etc.

Many of the themes which now constitute the major concerns of humanistic psychology have been traditionally emphasized, in other forms, of course, in the thought and ideals of Indian philosophy. As the work of humanistic psychologists develops further, the parallels between Indian philosophy and a humanistic psychology will be reinforced.

—PEW Vol. XIII No. 2, July 1963, pp. 137-54

Yasodadevi, V.

### SARASVATĪ THROUGH THE AGES

The river Sarasvatī, personified and deified as a river goddess, developed as the goddess of learning and consort of Brahmā, the god of wisdom, as time passed on. The hymns in the *Ṛgveda* regard her not merely as a river, but as a presiding deity over the river. In the next phase of her evolution, she is identified with *vāk* or word. In the Purāṇic Age, she was assimilated with Śakti. In Buddhism, she was associated with Mañjuśrī, the god of learning. In Jainism, she presents a diversity of forms and names as Śrutadevī and sixteen Vidyādevīs.

The author has described the iconography of the goddess Sarasvatī as conceived in different religious aspects, and mentioned some of the temples dedicated to her in ancient times. She has also noted that this goddess is also depicted in the sculptures of Java.



### XIII POSITIVE SCIENCES

#### A MEDIEVAL SANSKRIT MEDICAL MANUSCRIPT ON PERSONAL HYGIENE

The manuscript bears the title 'Cārucaryā' and deals with the rules and regulations to be observed in daily life from the time of getting up from bed in the early morning up to the time of going to sleep at night.

Its Madras edition contains 136 verses, the Muktyala edition 404 and the present manuscript in the Sanskrit Academy, Hyderabad 500. It is supposed to have been written by king Bhoja of the Paramāra dynasty (11th century).

—BDHM Vol. II No. 1, January 1964, pp. 14-18

#### A NOTE ON A MANUSCRIPT CALLED 'MAHĀRṆAVA'

The *Mahārṇava* is a palm-leaf manuscript written in Sanskrit language in the Telugu script. It has 105 folios,  $13\frac{1}{2}" \times 1\frac{1}{4}"$ .

This work is described as Māndhātṛ's *Mahārṇava*, but one colophon states that the work was composed by Viśveśvara Bhaṭṭa.

It is reasonable to conjecture that the work was compiled about the end of the 14th century from older books, traditions and practices.

Aufrecht mentions several manuscripts of this work. The Government Manuscripts Library, Madras contains eight copies.

The text deals with *Karmavipāka*. This type of literature shows the increasing trend, in mediaeval times, to mix up ritual and religion with rational or empirical medical science of the earlier Saṃhitā period.

The references in the text lead us to think that the present text dealing with *Karmavipāka* is a part of the comprehensive text of the *Mahārṇava*, dealing with different subjects of *Dharmaśāstra*.

Sins of previous birth are considered to be causative factors of diseases and remedies like repetition of *mantras*, feeding of Brāhmaṇas, observance of *vratas* and various *dānas* are prescribed for them. *Pratimā-dāna* is mentioned for the relief of almost all the diseases.



A photo of two folios of the manuscript is a part of the contribution in this Bulletin.

—BDHM Vol. I No. 3, July 1963, pp. 159-62

### AṢṬĀṄGA-SAṆGRAHA OF VĀGBHAṬA

Vāgbhaṭa is known as the author of a treatise called *Aṣṭāṅga-saṅgraha* and also of a compendium *Aṣṭāṅga-hṛdaya-saṁhitā*. Jolly, Hoernle, Mukhopadhyaya, Keith, Devasthali and Gode believe that there were two authors of this name: Vāgbhaṭa I and Vāgbhaṭa II. Nandakishore Sharma, on the other hand, has advanced a number of arguments in support of the view that there was only one Vāgbhaṭa, the author of both the treatises. The same view is held in the preface to the *Caraka-saṁhitā*, published by Shree Gulabkunverba Ayurvedic Society, Jamnagar.

Kunte places *Aṣṭāṅga-hṛdaya-saṁhitā* as early as the 2nd century B.C., while Jolly places it in the 8th century. Hoernle places Vāgbhaṭa I somewhere between the 7th and 11th centuries, while, according to Mukhopadhyaya, he must have lived in the 4th century, and, according to Gode, in the 8th century. Evidence from the Ali B. Rabban's *Paradise of Wisdom* also points to *Aṣṭāṅga-hṛdaya* being composed at least in the course of the 7th century. The consensus of opinion is to place the two treatises between the end of the 6th century and the end of the 7th.

The number of Sanskrit commentators on *Aṣṭāṅga Saṅgraha* is an index to its great popularity and high prestige amongst Āyurvedic physicians of mediaeval times.

—BDHM Vol. I No. 4, October 1963, pp. 199-211

### BHELASAMHITĀ

A palm leaf Sanskrit manuscript written in Telugu script has been found in the Palace Library, Tanjore. According to Caraka, it is one of the six *Samhitās* of *Āyurveda*. The ms., though very defective, seems to be unique. It was written in about 1650 in clear hand and is divided as follows: (1) *Nidānasthāna*, (2) *Vimānasthāna*, (3) *Śārīrasthāna*, (4) *Indriyasthāna*, (5) *Cikitsāsthāna*, (6) *Kalpasthāna*. Though it has so many lacunae, the ms. contains nearly the full text of the *Bhelasamhitā*. Vāgbhaṭa was much indebted to this work.

It may be said that this treatise was composed by Bhela, one of the six disciples of Ātreya, who might have belonged to a region in the North-Western part of India.



Considering all the available evidences, the date of *Bhelasamhitā* is not later than the 1st century A. D. Earlier writers did not believe in supernatural influences and sins committed in previous births being the causes of disease.

Some verses, quoted under the authority of Bhela in *Jvarasamuccaya*, are not found in the present text, which suggests the existence of a bigger version of the book.

It may be said that the authors of *Caraka-samhitā* and *Bhela-samhitā* were disciples of the same teacher. There is also some similarity between the *Bhela-samhitā* and *Kāśyapa-samhitā*.

The special features of this treatise, which are not found in *Caraka-samhitā* or any other ancient medical classic of India, are : (1) *Alocakapitta* is subdivided into *Cakṣurvaiśeṣika*. (2) *Āmalaki* is prescribed before meals, *Haritaki* after meals and *Vibhitaki* after the digestion of food. (3) The measure of *Jaṭharāgni*, which is believed to exist in the umbilical region, in fat and lean persons, is given. (4) Diseases which occur most commonly in different regions of the country, due to habits, diet, etc., of the people, are described in this text.

—BDHM Vol. I No. 3, July 1963, pp. 131-37

**Gupta, Surendranatha**

ĀDHUNIKA CIKITSĀ-VIJÑĀNA AURA BHĀRATĪYA VICĀRA-DHĀRĀ (THE MODERN MEDICINE AND INDIAN IDEOLOGY)

According to the Greek historian Herodotus, the light of knowledge reached Greece from Persia, India and Egypt. There is a clear influence of Indian thought on Greek medical science. From the 16th century onwards, there has been a marked development of modern surgery and medicine. The author has shown that the growth of modern medical science is a world-wide development and has no connection with any particular country. Therefore, according to him, one should adopt a liberal cosmopolitan outlook about it.

—Trip. Vol. IX No. 2, November 1963, pp. 65-76

**Sharma, Murari Lal**

BHĀRATĪYA GRAHAGANĪTE YĀVANAPRABHĀVA SAMĪKṢĀ (A DISCUSSION ON THE GREEK INFLUENCE ON INDIAN ASTRO-MATHEMATICS)

The author has shown that Indian and Greek astro-mathematics are quite similar in many respects. In Greece, Ptolemy wrote his work in



150 A. D., whereas Indian astronomical works are believed to have been composed after 420 of the Śaka era. On this basis, scholars like Weber, Whitney and Thibaut have shown that Indian astronomical works are influenced by those of Greece. The author has controverted these views and has shown that Indian astro-mathematics had an independent development right from the Vedic period. This is proved by the fact that the postulates of Indian astro-mathematics considerably differ from those of Ptolemy.

—SS Vol. XVIII No. 4, 1963, pp. 33-52

Sharma, Murarilal

JYĀMITIGANĪTAYOSTATTVĀRTHĀDHIGAME PRAYOGAḤ (THE USE OF GEOMETRY IN THE EXEGETICS OF THE VEDAS)

In India mathematics was studied with astronomy. The knowledge of geometry was needed for the construction of sacrificial altars and that of arithmetic was required for specifying the times of the sacrifices. For astronomical study, *vyakta* and *avyakta* kinds of mathematics were required. In course of time, mathematics grew as an independent discipline. Zero and infinity were conceived of and *dharma* and *ṛta* were supposed. These categories led to the development of the philosophies of *śūnyavāda* and *anantavāda*. In the investigation of natural elements also, mathematics proved to be of much use. Through mathematics various theories of physics like those of Newton and Einstein were developed.

—SS Vol. XVIII No. 3, 1963, pp. 65-69

#### SHORT NOTES ON TWO SANSKRIT MEDICAL MANUSCRIPTS

1. *Rāmacandrikā* is an old country or hand-made paper manuscript. The language is Sanskrit written in Devanāgarī script, 140 leaves 9" × 4½"; the hand-writing is quite legible, but the manuscript appears to be incomplete. The introductory and the first part of the manuscript are lost.

The text deals with the causes, signs, symptoms and treatment of about sixty diseases. Diseases like fever are said to result from sins in the previous birth and the measures to counteract them are dealt with in detail.

This work describes ten types of *atisāra* as against six described in other medical classics.

The book is written by Kāśīnātha's son. The inclusion of *Ajīrṇamañ-jarī* in the manuscript suggests that both the works are compilations of the members of the same family. A photo of two pages of the ms. appears in this Bulletin.



From the appearance of the paper, the hand-writing, etc., the date of the manuscript may be about 1800 A. D.

2. *Dravyaratnāvalī* is a fragile hand-made paper ms. The language is Sanskrit and Telugu written in Telugu script having 142 folios,  $10" \times 6\frac{1}{2}"$ , with leaves sticking together. The hand-writing is very good. It is a *Materia Medica* and deals with substances in daily use, such as dietetics preparations, various kinds of fish, meat, cereals, vegetables, fruits, milk and curds. It deals with substances commonly used in Andhra Pradesh which are not described in any other work on *Materia Medica*.

Neither the date nor the name of the author is mentioned anywhere in the manuscript, which does not appear to be very old.

Two copies of this manuscript are available in the Sanskrit Academy, Osmania University. One is a palm leaf ms. and differs from the manuscript of the Ārṣa Rasāyana Śālā, Muktyala, in some respects. One of these was transcribed in 1789 A. D. There are three copies of this ms. in Government Oriental Manuscript Library, Madras, and one copy in the Oriental Library, Mysore.

—BDHM Vol. I No. 2, April 1963, pp. 87-90

Shukla, H. C.

# A MODERN APPROACH TO THE TANMĀTRĀS OF HINDU MEDICINE

The *Pañcaamahābhūtas*, *ākāśa*, *vāyu*, *teja*, *jala* and *prthvī*, are not the basic elements of *Āyurveda*, but rather mixtures of the five *tanmātrās*, *śabda*, *sparsa*, *rūpa*, *rasa* and *gandha*. *Śabda* gives rise to *ākāśa*; *śabda* and *sparsa* combine to produce *vāyu*; *śabda*, *sparsa* and *rūpa* combine to produce *teja*; *śabda*, *sparsa*, *rūpa* and *rasa* combine to produce *jala*; and all the five combine to produce *prthvī*. The quality associated with *śabda* is non-resistance to motion; that associated with *sparsa* is instability; temperature is associated with *rūpa*; fluidity with *rasa* and hardness with *gandha*.

Each of these qualities has a definite relation to a particular sense-organ. *Śabda* is related to the sense organ of hearing; *sparsa* to the skin; *rūpa* to the eye; *rasa* to the tongue and *gandha* to the nose.

• From a comparative study of modern physiology of sense-organs and *Āyurveda*, the author deduces the following propositions :

A. A unit of the potentials arising in vestibular nerve endings, retina and proprioceptive analysers in ocular muscles, as they give rise to sense of space, may be named as *śabda tanmātrā*.



B. A unit of the potentials arising in Merkel's discs, Meissner's corpuscles and hair-root endings, free nerve endings which record pain and corpuscles which record the sensation of vibration, may be classified as *sparśa tanmātrā*.

C. A unit of the potentials, arising in retina and Ruffini's corpuscle which record or generate warmth, may be called *rūpa tanmātrā*.

D. A unit of the potentials, generated in the taste bulbs of the tongue may be called *rasa tanmātrās*.

E. A unit of the potentials in olfactory analysers in the nose-corpuscles which record deep pressure and gravitational pull, Golgi's neurotendinous organs for tension and neuromuscular spindles for stretch may be called *gandha tanmātrā*.

—Pra. Vol. IX No. 1, October 1963, pp. 96-106

Shukla, H. C.

#### THE RELATION OF ELECTROMAGNETIC WAVES WITH THE BIOLOGICAL PROCESSES ON EARTH ACCORDING TO *CARAKA SAMHITĀ*

Indian medicine recognizes the inter-relation between sun's radiations and the biological processes on earth and also the way in which this knowledge could be utilized in the field of medicine. In this article, the author gives an English version of the views of Punarvasu Ātreya on the relation of electromagnetic waves with the biological processes on earth mentioned in *Caraka Samhitā*, *Sūtras* 6, 4-11.

Pra. Vol. IX Pt. 2, March 1964, pp. 63-66

Tripathi, M. P.

#### CLIMATOLOGY AND METEOROLOGY IN ANCIENT INDIA

In the *Rgveda*, the year is divided into six seasons, and sometimes into three bigger divisions—hot, wet and cold. The Sun was known as the determinant of seasons. The *Rgveda* also speaks of radiation, convection current and rainfall as their effect. Insolation, evaporation, moisture and clouds are also referred to in it.

Though there is no clear-cut mention of the monsoon in the *Rgveda*, yet the Marut humns give a satisfactory description of it. In the *Yajurvedasamhitā* (*Taittirīya* IV. 4.12.3), however, monsoon is clearly mentioned as *salilavāta*. It may also be possible to trace in the *Rgveda* the south-east and south-west monsoons. A scientific description of clouds is found in *Rgveda* (II.24.4).



Do the three divisions of the firmament (*RV.* IV. 53.5) denote troposphere, stratosphere and ionosphere? Similarly, do the triple divisions of the earth point to frigid, temperate and torrid zones? The three other Vedas furnish some additional information on this subject. The Aryans knew well that plants (forests) had some influence on the causation of rainfall.

The *Śatapatha Brāhmaṇa* (Part I, II.5.1.13) recognises sixty-three winds. The *Taittirīya Āraṇyaka* speaks of seven types of air-currents producing seven types of clouds.

Important atmospheric data can also be collected from the *Rāmāyaṇa* and the *Mahābhārata*.

Kauṭilya knew *varṣāmāna* (rain-gauge) and its construction, the distribution of rainfall in various areas, as well as the science of forecasting rains. In Pāṇini we come across a two-fold division of the rainy season (VII. 3.11) and measurement of rainfall of which *Goṣpada* is said to be the lowest (VI. 1.145).

The Purāṇas give elaborate and scientific information regarding moisture, clouds, winds and rains.

In the *Bṛhatsamhitā* there are three chapters, 21 to 23, on climatology and meteorology.

The *Meghamākī*, a part of *Rudrayāmalatantra*, discusses the cause of lightning, nature, texture, colours and ingredients of clouds.

The *Rājatarāṅgiṇi* speaks of mountain-wind and hailstorms driven by the eastwind. The *Tantrāloka* describes winds, clouds, track of winds, etc. In addition to the seven regions of atmosphere, it speaks of ten air channels (Vol. V. 121-38). There is an allusion in this work to the heights of clouds. In the *Golādhyāya* of the *Siddhāntasiromaṇi*, the editor has quoted verses on climatology and meteorology. Bhāskarācārya calls the first of the seven atmospheric regions by the name *bhūvāyu* and says that it extends up to a height of twelve *yojanas* (90 miles) and is the region of clouds and lightning.

The *Sūryaprajñapti* dwells on insolation, radiation and reflection of the sun's light and energy, heating of the earth and various surfaces. The *Tattvārthadhigamasūtra* mentions three *Vātavalayas*.

The *Prajñāpanā* and *Āvaśyaka-Cūrṇīs* provide outstanding studies on the types of winds, showing that the Jainas were unparalleled in the history of geographic science in India. The vocabulary of these *Cūrṇīs* had influenced the Arabian geographers and navigators.



In the *Apaṇṇaka Jātaka*, a rain-wind is said to carry a league. In the *Milindapañho*, hot-wind or *Loo* is spoken of as *vātātapa*. It probably refers to some sort of a barometer also. Āryasūra names four types of winds. The Buddhists refer to several classes of clouds.

—*Bha.* Vol. VII Pts. 1-2, 1963-64, pp. 1-27

**Tripathi, Maya Prasad**

## SURVEY AND CARTOGRAPHY IN ANCIENT INDIA

Ancient Indians were fully acquainted with the concept, elaborate and scientific methodology and utilization value of map-projection and its cartography much anterior to Ptolemy. The oldest prime meridian of Ujjain is the clearest proof of this. They had also developed the practice of constructing globe to represent the earth.

Brahmagupta has described a special type of instrument known as *Yaṣṭiyantra* for measuring the altitudinal or vertical angles of the stars. Śrīpati's *Siddhānta-Śekhara* describes a particular instrument known as *triphalaka* for determining the height of the pole star and thereby for finding the latitude and co-latitude of place.

The *Mānasāra* enumerates eight types of maps or shapes of towns. *Bṛhatsaṃhitā* commented by Bhaṭṭotpala (966 A.D.) contains a large number of architectural maps which were drawn by the commentator himself.

The first mention of survey in the Jain literature is found in the *Tattvārthadhigamasūtra*. The *Tiloyapaṇṇattī* testifies to the same developed stage of survey. The most unmistakable evidence of cartography of the map of the world or India in Jain literature is supplied by the *Bṛhatkalpa-sūtra* of Bhadrabāhu (C. 400 B.C.). A ms. of the *Kṣetrasamāsa* contains a large number of coloured geographic maps and block diagrams of modern times. The study of these maps points to a very long existing tradition of Jain cartography which might have germinated several centuries before 1200 A.D.

In the *Dīghanikāya* (600 or 500 B. C.), we find mention of a separate science designated as *Khetavijjā*. The *Kurudhamma Jātaka* illustrates the punctiliousness and accuracy with which survey was performed. The *Ādikarmapradīpa* testifies that world maps were prepared and continents were coloured with different hues.

The *Dīpavaṃśa* also asserts that the Buddhists prepared maps, plans and charts in connection with building towns.



Rājarāja Coḷa took great initiative in performing the elaborate land survey of his territory in 1,000 A.D. During the reign of Kulottuṅga (1070-1120), the work of survey reached its pinnacle.

—*JOIB* Vol. XIII No. 3, March 1964, pp. 165-94

Wayman, Alex

#### THE STAGES OF LIFE ACCORDING TO VARĀHAMIHIRA

The doctrine of the stages of life, superintended by the planets, came to India with other elements of Greek astrology. Then the idea was denationalised in India so that the roles of certain planets became altered, as is clear from the comparison of the ages of man, given by Ptolemy, and those, mentioned by Varāhamihira in *Bṛhajjātaka VIII*, 9 and *Bṛhatsamhitā* XCVI, 17.

—*JAOS* Vol. 83 No. 3, August-September 1963, pp. 360-61



## XIV SOCIAL AND ECONOMIC INSTITUTIONS

Angane Lal

### AŚVAGHOṢA AND HIS LEGACY TO INDIAN CULTURE

Gleanings from Aśvaghoṣa's works throw valuable light on the history and culture of Ancient India. A Vedic scholar, Aśvaghoṣa became Buddhist by faith and thus stands as a typical representative of the synthesis between Brāhmaṇism and Buddhism and an acknowledged institution of Bhārata which laid the foundation of Greater India. His writings exhibit a unique fusion of charm, grace and music and reflect the geo-historical, social, religious, economic, educational and political conditions of an age called 'the dark age in Ancient Indian History'.

According to Aśvaghoṣa, the family life of the period was characterised by love and affection, and social gatherings and festivals were the main sources of amusement. In his writings, we find numerous references to trade unions and guilds, dresses, ornaments and cosmetics of the people and their occupations.

Intellectual life was much advanced in those days, and *Āśramas* were the important educational centres to provide light and learning to the people. Students respected their *gurus* who worked for the intellectual and physical development of their pupils. Aśvaghoṣa's political philosophy is even today notable and quotable for politicians. The extensive horizon of his geography was based on his own observations. He mentions republican states having assemblies where civil and military matters as well as economic policies were discussed.

—*MBo.* Vol. 72 No. 2, February 1964, pp. 41-44

Bajaj, Om

### KṢEMENDRA AS A SOCIAL REFORMER IN THE *DEŚOPADEŚA*

The *Deśopadeśa* of Kṣemendra criticises some of the notorious characters of the contemporary Kashmirian society with the object to bring a reform in the society.

All the chapters in the *Deśopadeśa* begin with a salutation to the person who is the object of criticism in a particular chapter. We come across some amusing ideas in the poem. The examples quoted in support of these



ideas are apt to the occasion and are taken from the incidents of daily life. As Kṣemendra's criticism is very severe at certain places, vulgarity can be seen in his language. Figures of speech like *Upamā*, *Utprekṣā*, *Arthāntara-nyāsa*, *Rūpaka*, *Anuprāsa*, *Yamaka* and *Śleṣa* have been used. The poem is composed in nine metres. From a study of the *Deśopadeśa*, we know that Kṣemendra was definitely influenced by the Epics and the Purāṇas.

—JOIB Vol. XIII No. 3, March 1964, pp. 221-31

Basu, Jyotirmayee

### JĀTI AS A SOCIAL SYSTEM IN ANCIENT INDIA

Prior to the composition of the *Puruṣa Sūkta*, which is a late hymn, and in which the four orders were mentioned for the first time, the *Rgvedic* period was a casteless one when occupation was neither hereditary nor the monopoly of a particular section of the community.

The *Rgvedic* division grew into a system which was a device intended to avoid struggle for existence. It aimed at substitution of co-operation for competition and love for hatred. But the castes as separate communities, prohibiting inter-marriage, were not in vogue.

The spirit of exclusiveness began to predominate only in the later Vedic age, and the *Śatarudrīya* litany of the *Yajurveda* reflects a period of storm and stress for social ascendancy.

The Brāhmaṇas and Upaniṣads abound with illustrations that, though caste was based on heredity, there was much room for laxity and even a Brāhmaṇa was not necessarily of pure lineage.

Then, the *Mahābhārata* lays down that the *varṇa* of a person is to be judged and assigned by what he does here and now and not just with reference to the family in which he may have been born; and according to Śukra, no one is, by birth, a Brāhmaṇa, Kṣatriya, Vaiśya or Śūdra or even a Mleccha. They are all distinguished by their doings. The *Bhagavadgītā* emphasises the value of *guṇa* and *karma*, and the *guṇa* theory of the *Gītā* illustrates the psychological make-up of the individual for determination of his *varṇa*.

Though the fundamental principles of caste were violated by Viśvāmitra to assert the supremacy of the Kṣatriyas and by Paraśurāma to exterminate them, caste system seems to have been well-established in the days of the Buddha who challenged the dogma of Brāhmaṇical superiority. To the Buddhists, *Jāti* denotes the moral disposition of a person, and the Greek authorities mention seven castes instead of the traditional four.



With the assassination of the last Maurya ruler, Hinduism asserted itself with renewed vigour and a militant Brāhmaṇism was set up all over India; but there is evidence to show that *Hindū-dharma* was still liberal enough to embrace in its fold a Yavana ambassador and to allow him to be versed in its scriptures.

The *Jāti* system in India was never static, but inherently dynamic. In the Gupta period, Hinduism tried to close its door against the foreigners to have any influence over it. But the ups and downs of the *Hindū-dharma* did not affect the life of the people. After the death of Harṣa, inter-mixture of castes did give rise to new tribes of foreign descent, e. g., the Rājpuṭs. The Hindu religion that believes in the equality of man is hardly likely to yoke its people to eternal servitude of a system conducive to slavery.

—*PUJ* Vol. XIX No. 1, January 1964, pp. 151-75

Ekvall, Robert B. & Downs, James F.

#### NOTES ON WATER UTILIZATION AND RULE IN THE ŚĀKYA DOMAIN — TIBET

The authors had a series of interviews with the members of the Śākya ruling house and secured considerable data concerning the administration of the most ambitious irrigation project of Tibet, and the role the Śākya government played in that administration.

The material presented is centred primarily around the pond-system of irrigation and its operation. It reveals much concerning the political ramifications of the Śākya power and its relation to both Chinese and Tibetan sovereign control.

The author has shown that the land and population are recognised in Tibetan political thinking as the two prime foundations of political power.

—*JAS* Vol. XXII No. 3, May 1963, pp. 293-303

Mukherjee, Prabhati

#### WIDOWHOOD AND *NIYOGA* IN THE *ARTHAŚĀSTRA* AND *MANUSMṚTI*

All the prohibitions in the *Arthaśāstra* show that, though difficult, it was not impossible for a widow or deserted woman to be united with another person. And it seems that her subsequent union (at any rate, what had been referred to as *niveśa*) was a permanent one, as good as marriage. Indirect evidence in the *Manusmṛti*, however, tend to indicate that at least some widows preferred to re-marry, despite Manu's strong disapproval of it.



Manu's trend of arguments is that some form of permanent union between a widow and the brother of her deceased husband was possibly present in the society. His attempts were, therefore, directed towards localising it, and reducing its scope to the minimum. *Vedana*, *niveśa* and *niyoga* in the *Arthaśāstra* denoted three distinct customs : viz., remarriage, levirate and temporary 'appointment' for raising *Kṣetraja* sons, respectively. In the *Manusmṛti*, such permanent unions (in the forms of remarriage or levirate) were not encouraged, but some other make-shift was being probably thought of. Is it then possible that Manu was tending to substitute the custom of 'remarriage' of widows by that of *niyoga* ? Is it that *niyoga* was intended to be a compromise between the two needs (that of remarriage of women and the urge and necessity of sons for the continuance of the lineage), because it fitted at the same time with Manu's doctrine of indissolubility of marriage ?

—OH Vol. XI Pt. I, January-June, 1963, pp. 1-11

**Sarma, Dimbeshwar**

THE EVOLUTION OF THE CONCEPT OF MARRIAGE AS RELATED TO THE WORDS *VIVĀHA*, *PARINĀYA* AND *PRAṆAYA*

The *Paiśāca* form of marriage, in which a girl was stealthily removed for immoral purposes, was prevalent among primitive savage tribes. The *Rākṣasa* form, in which the bride was forcibly taken away with or without her consent, but definitely without the consent of her parents, was an improvement on the *Paiśāca* form.

With the growth of social consciousness, these two forms were replaced by the *Asura* system of marriage, in which, instead of using force, they offered money to the bride's father for obtaining his consent. This was later condemned as the sale of one's daughter and was replaced by the *Prājāpatya* form, which was a contract according to which the father offered his daughter to a suitable youth for the practice of piety.

Later on, when the conception of the highest form of gift centred around *Kanyādāna*, *Ārṣa* and *Daiva* forms of marriage grew up. In the former, the bride's father demanded a pair of kine for performance of religious duties ; in the latter, he gave away her daughter to a priest as *dakṣiṇā*. This was later regarded as social corruption. Then was evolved the *Brāhma* form in which the concept of marriage, both as a gift and as a settlement of the bride with a suitable groom in life, could harmoniously combine.

Thus there is an evolution of different ideas of marriage from the word *vivāha* to the term *parinaya* which have found their culmination in *pranaya*. First *vivāha* meant separation of the girl either by force



or by purchase. Then the idea of a party marching out for the marriage negotiations was adumbrated in the root meaning of this word. Then came the idea of *Pariṇaya* as a solemn pledge taken in front of the fire and going round it. The word *Praṇaya* comprises all the senses denoted by the words, *vivāha* and *pariṇaya* and also means 'reverence', 'obeisance' and 'final beatitude' of the *Brāhma* marriage.

—*AQG* Vol. III No. 4, pp. 16-25

**Srivastava, Balram**

## WEIGHTS AND MEASURES IN ANCIENT INDIA

The earliest weights known from the Indus valley culture have remarkable accuracy. The Vedic literature suggests the existence of a weight system. Kauṭilya, Manu, Yājñavalkya and Vasiṣṭha enjoin upon the State to guarantee the accuracy of weights. The Mauryan kings appointed *Pautavadhyakṣas* and *Sansthādhyakṣas* to regulate the weight system. The Indus valley weights were made of various stones. Kauṭilya recommends the iron or stone weights. These were manufactured under the State control. The cubic measures were made of dry and strong wood.

In the Indus culture, we find the use of binary system in case of smaller weights and that of the decimal system in case of larger ones. This tradition was adopted in later periods to some extent. In the Vedic times, *kṛṣṇala* and *māna* were the two denominations of weights generally used. The relationship between the two is difficult to determine.

For all practical purposes the fundamental unit of weight was perhaps the *kṛṣṇala* (*Rattikā* or *Guñjā*). Different weight-schemes for gold, silver and diamond were adopted by Manu and Yājñavalkya.

From Kauṭilya's *Arthaśāstra* we know that there were balances for heavy weights also, but the information available in this respect is meagre. Grains and liquids were usually measured in pots. Kauṭilya mentions the biggest cubic measure as *droṇa*. When the *Caraka Saṁhitā* was composed, the weight of a *droṇa* increased. Some other weights, heavier than a *droṇa* were also used.

For the lineal measures, the width of a finger (*aṅgula*) was the most natural and primary unit. Besides *aṅgula*, *vitasti* or *ḍisti* and *hasta* or *kiṣuka* were also used.

—*JNSI* Vol. XXV Pt. 2, 1963, pp. 139-44

**Venkataraman, T. K.**

## CULTURE-CONTACTS IN SOUTH INDIA

The author has studied the culture-contacts in South India in the field of art. The temple was borrowed by the Pallavas from the Viṣṇukundins



who got it from the Vākāṭakas, who in turn took it from the Guptas. The cave temple was copied in the Pāṇḍyan country. The Sun temple of Koṇārka, the Mūkambā temple of Kāñcī are modelled on the northern style, whereas the temple in Bṛndāvan is constructed after the southern pattern. In the Pallava temples, there are original features like story-sculptures, large bas-relief scenes and historical narratives. The characteristic sculpture of South India is that of Śiva as Naṭarāja. The South Indian painting was influenced by the art of Ajantā.

The Jews, Muslims and Christians came, settled and were welcome in South India. The king Bhāskararavivarman issued a charter to the Jew Joseph Rabban at Cranganore in the 11th century A. D. Pāṇḍyan kingdom received Arab merchants. Devarāya II of Vijayanagar gave appointments to Muslims. Sthānuravi, a contemporary of Āditya Coḷa made grants to the Christians at Koṭṭāyam. Veṅkaṭa II of Vijayanagar allowed them to build churches. Naturally they influenced the life of the people in that part of the country.

South India was also in contact with Western Asia from 14th century B. C. Egyptian mummies were wrapped in Indian muslins. Trade with the Roman Empire was prosperous. South Indian pearls were much in demand in the West. Lollia Paulina, wife of Emperor Gaius Claudius, appeared in public, covered with pearls worth £ 300,000 sterling. Emperor Nero decked his shoes with pearls.

Contacts with South-East Asia were continuous. Cambodian kings bear the names of Pallavas. Cambodian art was closely connected with the Pallavas.

—*JIH* Vol. XLI Pt. 3, December 1963, pp. 783-801



## XV VEDIC STUDIES

Acharya, P.

### THE ORISSAN RECENSION OF *KĀṆVA SAMHITĀ*

The *Kāṇva* recension of the *Sukla Yajurveda*, as prevalent in Orissa, presents an interesting feature in that it is divided into forty-one chapters (and called locally *Ekacālīśa-mantra*) as against forty found in manuscripts of the work available in Maharashtra and other parts of India and in the printed editions of the work. Sāyaṇa's *Bhāṣya* on this *Samhitā* also mentions it as consisting of forty chapters. The contents and arrangement of the text of chapters 1 to 34 is the same in both the recensions, with minor textual variants. The arrangement of the further chapters, however, differs.

Chapter 35 of the Maharashtran *Kāṇva Samhitā* contains four *anuvākas* comprised of 55 *mantras*, whereas in the Orissan text this chapter is split up into three: Chapter 35 in two *anuvākas* comprised of 32 *mantras*, chapter 36 in one *anuvāka* with two *mantras*, and chapter 37 in one *anuvāka* with 22 *mantras*. The last *anuvāka* of the Maharashtran text which forms chapter 37 of the Orissan text contains only 21 *mantras*, the extra *mantra* in the Orissan text being the one beginning with *dadhikrāvṛṇo* which finds a place also in chapter 34 of both the recensions. Chapter 36 of the Maharashtran text corresponds to chapter 38 of the Orissan text. Chapters 37 and 38 of the Maharashtran text, containing three and seven *anuvākas*, respectively, together form chapter 39 in ten *anuvākas* of the Orissan text. The last two chapters, 39 and 40, of the Maharashtran text correspond to the last two chapters, 40 and 41, of the Orissan text.

Another feature of the Orissan *Kāṇva Samhitā* is its division into two 'twenties', called respectively, *Tala-kudī*, 'lower twenty', and *Upara-kudī*, 'upper twenty', with an extra chapter at the end, as against the division into 'tens' (*Daśakas*) found in the Maharashtran text and followed by Sāyaṇa in his *Bhāṣya*.

A critical edition of the 41 chapter recension of the *Kāṇva Samhitā* based on manuscripts available in Orissa is a desideratum for Vedic studies. There are in Orissa even today *paṇḍitas* who can recite from memory the entire *Samhitā*. This oral tradition also can be of use in the edition suggested above. It is also worth to be recorded on tape and preserved for posterity, for this hereditary tradition is waning day by day.



Agrawala, V. S.

# MEANING OF GAṆAPATI

Gaṇa is Yakṣa, for which Brahman meaning the Cosmos, is also a synonym. It is vastness, magnitude personified. It stands for the terrible or hideous aspect of life. Pati is Prajāpati, who denied himself the privilege of length, breadth and thickness forming all the dimensions.

For the simple reason that the elephant is the hugest creature, the elephant's head was made the symbol of the inflated ego : the first principle, which emanated from the unmanifest Prajāpati. Gaṇapati is thus Brahmanaspati, 'Lord of Magnitude'.

—JOIB Vol. XIII No. 1, September 1963, pp. 1-4

Agrawala, V. S.

# THE ĀPRĪ HYMNS

The idea of the *Āprī Sūkta* invocations is to propitiate such deities as are considered essential to be present together in the home, i.e., the body, as its support.

The author has translated *Rgveda* I.13 and identified the twelve deities mentioned in it as follows :

(1) *Idhmaḥ*=the fuel to keep the *Prāṇāgni* glowing for the full span of life. (2) *Tanūnapāt*=*Prāṇa* or *Retas*, the semen or unifying thread which keeps life together. (3) *Narāśaṃsa*=Praise of the three *Naras*, *Agni*, *Vāyu* and *Āditya*. (4) *Idā*=*Anna* or food or *yajña*. (5) *Barhis*=plenty or richness. (6) *Daivīḥ dvārah* (the divine doors=the nine openings for the senses to function with the outer world. (7) *Uṣāsā-Naktā* (the day and night)=the revolving wheel of time. (8) *Daivyā hotārā* (the two divine invokers)=the two *Aśvins*, namely, *Prāṇa* and *Apāna*, inbreath and outbreath, on whose health depends life. (9) *Tisro devyaḥ* (three goddesses, *Idā*, *Sarasvatī* and *Mahī* or *Bhāratī*)=the three principles of Mind, Life and Matter co-existing as Consciousness. (10) *Tvaṣṭā* (the Architect of forms)=the power by which a thousand forms are evolved from the single fertilised ovum. (11) *Vanaspati* (the Lord of the forest)=the cosmos conceived as a tree of which the individual is a branch. (12) *Svāhā-kṛti* (propitiatory utterance)=the descent of the Divine Grace on the endeavours of the individual every moment.

The Home of the *Yajamāna* is the human body where *Ādhyātma-yajña* is being performed.



Balasubranmanyam, M. D.

ON THE ACCENTUATION OF THE VOCATIVE *ṚTĀVR̥DHAU* IN  
*RV.* I. 2.8

According to the rules of accent, a vocative is without accent except in the beginning of a *pāda* of a verse. Haskell pointed out that the only exception of this rule in the *R̥gveda* is made within *R̥gveda* I. 2.8., where *Samhitā* text reads as :

*Ṛtena mitrāvaruṇāv ṛtāvṛdhāv ṛtāsprśā kratum bṛhantam āśāsthe.*  
Here *ṛtāvṛdhau*, although beginning with a *pāda*, is left unaccented.

The present article examines this remark of Haskell and summarises the arguments of Sāyaṇācārya and Śrīnivāsajavan for justifying the unaccentedness of *ṛtāvṛdhau* in the light of traditional grammatical procedures. It also points out the metrical evidence in favour of the unaccentedness of *ṛtāvṛdhau*, and studies the occurrence of the vocative *ṛtāvṛdhau* in corresponding passages of the *R̥gveda* and attempts to draw probable conclusions on the foregoing analysis of the vocative accentuation.

—BDCRI Vol. XXII, 1961-62, issued 1963, pp. 92-104

Bhattacharyya, Durgamohan

AN INKLING OF PHILOSOPHIC MATERIAL IN THE *PAIPPALĀ-  
DASAMHITĀ*

This article is concerned with the spiritual, or rather with the philosophical, aspect of the *Atharvaveda*. The twofold nature of this Veda is reflected more conspicuously in the hymns of its *Paippalāda* version. A number of palm-leaf manuscripts of the *Paippalādasamhitā*, together with a manuscripts of the *Aṅgirasakalpa* affiliated to that *Samhitā* were discovered by the author of this article recently. The observations made in this paper are based mainly on these hitherto unexplored sources. So long the *Samhitā* was known only in its mutilated form contained in a unique birch-bark record found ninety years ago at Srinagar in Kashmir, and the *Kalpa* was only a name mentioned here and there in literature. The new manuscripts of the *Samhitā* furnish us with a considerable amount of new material not found in the Kashmirian codex.

It is well known that the beginning of philosophical speculations in India is to be traced to some of the hymns of the *R̥gveda* itself. In the *Atharvaveda*, however, particularly in the unscrutinized part of its *Paippalāda* text, the concept of the spiritual oneness of the world is taught to a much greater extent and in an appreciably developed form.



Just to take an example in a stanza of the *Paipp.* (VIII.9.10), men, women and other creations of the world, including the motionless trees and plants of the forest and the despised people in the lower strata of society, such as fishermen, slaves and gamblers, are put on an equal rank, being identified with Brahman. Many striking passages of a similar trend found exclusively in the *Paipp.* describe Brahman as the all-powerful and all-extending source of the universe.

The author in the article has quoted copiously many passages from this newly discovered *Paippalāda*<sup>6</sup> which show many sources of developed philosophical ideas in that work.

Br.V Vol. XXVIII Pts. 1-2, May 1964, pp. 132-45

**Bhattacharya, S.**

#### AN EXPOSITION OF THE VEDA

The orthodox position is that the Vedas stand for sacrifice. This view is parochial and one-sided, being based on only one aspect, viz., *Karma-kāṇḍa*, leaving out the other aspect, viz., *jñāna-kāṇḍa*.

According to the *Chāndogya Upaniṣad* (7.1.7), Itihāsa-purāṇa is the fifth Veda. Here itihāsa means the *Mahābhārata*. The term purāṇa stands for the 18 Mahā-purāṇas among which the *Bhāgavata* is the most popular.

The *Bhagavadgītā* and the *Bhāgavata*, revolve round Śrīkṛṣṇa. While the *Gītā* is sung by Lord Śrīkṛṣṇa himself, the *Bhāgavata* is the life of the Lord. While the *Gītā* is the theory, the *Bhāgavata* is the practice. The teachings of the *Gītā* are steeped in Upaniṣadic tradition. For, according to the *Chāndogya* (3.17.6), Kṛṣṇa, son of Devakī, was the disciple of a reputed Vedic sage, Ghora Āṅgīrasa. Can the *Bhāgavata*, therefore, give us a total perspective of the Vedas ?

The *Bhāgavata* ( vide I.1.2 ) knits the contributions of both the Mīmāṃsaka and the Vedāntin into an integral whole. Other scriptures pale into insignificance before this. Its unique contributions are *dharma* and God, i.e., truth and the means of its realization.

The non-dual consciousness may be put in the hierarchical order as Brahman, Paramātmā and Bhagavat. Brahman of the Vedas and Upaniṣads has a fourth sub-division, viz., *advaya-jñāna*. These four grades are explained in the *Puruṣa-sūkta* of the *Rgveda* ( X.90 ). The *Bhāgavata* following the *Rgveda* ( I.154.1 ) says that it is impossible to describe the powers of Viṣṇu who is Brahman of the Vedas descended to the earth. Such descent of the Lord may be universal or personal. So the Vedic concept of Brahman can be said to be elaborated in the *Bhāgavata*.



Since dedication cannot be directed to impersonal Brahman, the *Bhāgavata*, following the *Śvetāśvatara Upaniṣad* revived the *Puruṣa* and remodelled the cult of dedication under the term *prapatti* or *Śaraṇāgati*. The *Bhāgavata* took the *Ṛgvedic* religion of sacrifice in a new sense, i.e., dedicating oneself to God with one's senses.

—*Bha.* Vol. VII Pts. 1-2, 1963-64, pp. 58-63

Chakravarti, A. K.

RGVEDER DEVĪ ADITI, (DEVĪ ADITI OF ṚGVEDA)

The name of Devī Aditi occurs at several places in the *Ṛgveda Samhitā*. She has been worshipped in different forms, such as Ākāśa, Mother Earth, Devamātā, Devivāk and Dākṣāyaṇī. She has also been mentioned as a *ṛṣi*, the author of some hymns. Yāska speaks of Devī Aditi as Devīmātā, occupying the 'first' position among the goddesses of Middle Region (*Nirukta* IV, 22; XI, 22). *Bṛhaddevatā* of Śaunaka gives a detailed account of the birth and life-history of Devi Aditi. In the *sūkta* 18 of IV *maṇḍala*, it has been stated that Indra, having refused to come out of the womb of Aditi, his mother, in normal manner, was rebuked by her. This *sūkta* has been interpreted differently by Sāyaṇa and the *Bṛhaddevatā*, which indicates the existence of difference of interpretation in the past. *Sūkta* no. 72 of X *Maṇḍala* has been composed by Bṛhaspati and according to another view, by Aditi, Dākṣāyaṇī. This *sūkta* refers to the eight sons of Aditi, but they have not been enumerated here. *Sūkta* no. 153 of X *maṇḍala* has been addressed to Indra by *ṛṣi* mothers of Indra, who were 13 in number, including the goddess Aditi. Mention of six Ādityas, viz., Mitra, Aryamā, Varuṇa, Dakṣa, Bhaga and Arṁśa, has been made in the *sūkta* no. 27 of II *maṇḍala*, while *sūkta* no. 119 of IX *maṇḍala* refers to as many as seven Ādityas. The name of Dakṣa, the father of Aditi, occurs in the *Mahābhārata* together with the names of Ādityas. There is a good deal of similarity in the accounts of the *Mahābhārata* and the *Bṛhaddevatā*. Dakṣa has been mentioned in the *Śatapatha Brāhmaṇa* in connection with Dākṣāyāna sacrifice. All these evidences indicate that Dakṣa was probably a historical ruler, whose descendents ruled till after the time of Yājñavalkya. That Dakṣa Prajāpati and Dakṣa Pārvatī were two different persons is obvious from the *Brāhmaṇas*. *Ṛṣi* Kaśyapa has been mentioned as a son-in-law of Dakṣa. He had twelve wives, who gave birth to different classes of beings, e.g., Asura, Gandharva, Uraga, etc. They were not actually beings belonging to different species, but probably human beings adopting different surnames. We come across such names in the *Ṛgveda* itself. The names of Vāsuki of Sarparājñī does not refer to serpents, but to human beings having that title. Nāgas belonged to Kāśyapa clan and they settled in Kāśmīr. Siśunāga probably belonged to this family.



Chapekar, N. G.

ATRI

Atri has several meanings : (1) It is the name of the progenitor of a family bearing this name, probably the one referred to in *Rv* 1.51.3 who lived in the region where nights were of the duration of one hundred days. Possibly the reference to this Atri is in *Rv* VIII.42.5 also as the past tense and the adjective *vipra* show. (2) All Atris are his descendants. They held the progenitor in great respect. They worshipped Agni as Atri did, and prayed that the gods may respond to their call as they did in the case of Atri. They aspired to compose efficacious prayers as Atri did. (3) Atri means the Sun. The author does not believe in the legend that Atri was tortured by his enemies, was imprisoned and confined in a black hole. The *Rks* VI.50.10 and VII.71.5 possibly refer to the Sun. These *Rks* are interpreted by Sāyaṇa and others in accordance with the legend. (4) The root meaning of the word is 'one that devours' (*Rv* I.129.8). (5) In *Rv* V.7.8, according to Sāyaṇa, Atri means a beast.

—*ABORI* Vol. XLIII Pts. 1-4, 1962, issued 1963, pp. 109-14

Chapekar, N. G.

RĀJAN

The word *Rājan* is derived from the root *Rāj* 'to shine, to glitter'. It is erroneous to attribute the sense of governing to this word as used in the *Rgveda*. Considering all the passages wherein this word occurs, it seems that the *rājās* are primarily gods and secondarily all those who are participants in the sacrificial rites intended to propitiate the gods. Unless indisputable proof is forthcoming that there were kings who ruled over people residing in a specified region, we shall not be justified in translating *rājā* as a 'king'.

—*JIH* Vol. XLII Pt. 1, April 1964, pp. 219-28

Dubey, Shri Prakash

THE CONCEPT OF KARMA IN VEDIC LITERATURE

The earliest form of *karma* doctrine was the belief that the correct utterance of the *mantras* as well as proper performance of sacrificial rituals had the power to produce the desired object. The Vedic conception of *ṛta* anticipates the concept of *karma*. As in nature, so also there is an unchanging order in the moral realm. The law of *karma* emphasises the importance of conduct. The universe is ethically balanced. This principle is a restatement of the scientific law that action and reaction are equal. There are three joints in this: a thing done, doer and consequence. There is also a fourth, viz., the giver of the fruits.



Vāmadeva and Vasiṣṭha refer to their previous births (*RV* IV.26.1; *RV* X.88.15). A clear reference to *karma* is available in the *Rgveda* (I.164.20). In Saṁhitās *karma* was identified with *ṛta* and Brāhmaṇas with *yajña*. The *Aitareya Brāhmaṇa* refers to a third birth after death. The doctrine of *karma* and its connection with that of transmigration is developed in the *Bṛhadāraṇyaka Upaniṣad*. In the Upaniṣads the word *karma* means moral act, and the result of action, according to Yājñavalkya. In the *Chāndogya* we find the temporal nature of *karma* and an advance towards absolutistic trend.

The Upaniṣadic theory of a two-fold retribution is not self-contradictory, as Deussen thinks. This doctrine of *karma* provides the strongest incentive to moral efforts and saves man from super-naturalism. The knowledge of *Self* uproots those actions that have not matured. Out of the four kinds of *karmas*, the last type, viz., *Aśuklakṛṣṇa* (neither bright nor dark) alone leads to liberation.

In some later works like the *Manusmṛti*, transfer of *karmas* is found. The Law of *karma* is a spiritual law. It should not be confused with hedonistic or juridical theory of reward and punishment. *Karma* is both a bond and a preparation for transcending it. Hence different philosophical systems have accorded a central place to the concept of *karma*.

—*Bha.* Vol. VII Pts. 1-2, 1963-64, pp. 105-13

Gangoly, O. C.

#### THE VEDIC SAGE AGASTYA IN MALAYA

The name Malaya is derived from the word Mālava—a tribe famous in Mālava-deśa. For this suggestion there is an evidence in numismatic records. Winstedt has discussed the antiquities of various sites in Malaya and their connection with India and Indian culture.

But a mild sensation has been created by the recent discovery of a bronze statue, representing a Brāhmaṇa ascetic at a site in Tinkus valley. This statue bears some affinities to the effigies of the Vedic sage Agastya. It has been proved with the help of some inscriptions that Agastya or some descendant of that Vedic sage had founded Śiva temples in Java. Later on, this sage became Śiva-Guru, teaching worship of Śiva in Java. He found some shrines in Cambodia too.

—*MR* Vol CXIV No. 4, October 1963, pp. 285-87

Jani, R. J.

SARAMĀ—PAṆI SAMVĀDA, *RGVEDA* X. 108 (THE DIALOGUE OF SARAMĀ AND PAṆIS, *RGVEDA* X. 108)

The *Rgvedic* hymn containing the dialogue of Saramā and Paṇis is full of dramatic elements. Saramā is a bitch belonging to the gods. Accord-



ing to some scholars, Saramā refers to the cyclone or to the dawn. The story of Saramā is also found in the *Jaiminīya Brāhmaṇa*. Even there, the sentences are small and sharp; the language is both simple and dramatic.

—*SPP* Vol. IV No. 1, February 1964, pp. 43–46

**Kapadia, B. H.**

#### PAṆIS IN THE *ṚGVEDA*

From the *Ṛgveda* we learn that the Paṇis are wealthy but miserly persons. The Paṇis were merchants in the *Ṛgvedic* times trading in their own country and in foreign lands across the seas which they navigated in their own ships. The Vedic Paṇis appear to be the same as the Phoenicians carrying on trade and going out for voyage. After the expulsion of the Dasyus, the Paṇis who did not subscribe to the tenets of the orthodox Aryans were compelled to leave the *Sapta Sindhu*. Though hated and persecuted by the Vedic Aryans, they probably continued to live in the *Sapta Sindhu* region as long as the route over the sea remained open. Those who remained in the country gradually became incorporated into the Vedic Aryan society and became the ancestors of the *Vaṇiks* of the later times. The Paṇis were past masters in the art of ship-building. Possibly the Colas learnt the art of ship-building from the Paṇis.

—*PO* Vol. XXVII Nos. 1–2, January–April 1962, issued July 1963,  
pp. 50–60

**Pandey, Umesh Chandra**

#### WATER IN THE COSMOGONIC LEGENDS OF VEDIC LITERATURE

According to a legend of the *Śatapatha Brāhmaṇa* XI. 1. 6. 1. ff., there were waters in the beginning; from waters the golden egg was produced, thence Prajāpati, and from him all else. In the *Śatapatha Brāhmaṇa*, XI. 1. 6. 16, too, waters have been considered the most important and first element of nature. In many instances waters are identified with breaths (*Prāṇāḥ*) and all gods. Whatever is thought of to be the highest principle in the *Brāhmaṇas* is called *Amṛta*. At many places in this *Brāhmaṇa*, water is said to be the support of the world.

In the *Bṛhadāraṇyaka Upaniṣad* 1.2, truth is the first creation of waters. Brahman is produced by truth and by Brahman, Prajāpati.

According to the *Rgveda* X. 129.3, darkness was in the beginning hidden by darkness; indistinguishable, all was water. In *Rgveda* I. 164.41,



the dark She-Bison is said to have fashioned the waters into manifold forms by her rambling. In *Rgveda* I. 164.42, the creative process is further attributed to the descending of the flood waters from the Primeval Oceans. According to *Rgveda* X. 72.7, the sun was hidden in the Ocean. Waters have been called the great waters or *bṛhatī āpaḥ* in the *Rgveda*.

In the *Taittirīya Saṁhitā* V. 6. 4. 2 and VII. 1. 5. 1, it is said that in the beginning there was nothing but the waters. In the *Purāṇas* also, waters are said to be the first creation.

Curiously enough, in many a cosmogony, water appears as the basal principle. Among the Babylonians the primal element of the universe was water. Similar is the case in the Egyptian legend of creation. Greek cosmogony attributes creation to water and earth which existed in the beginning. According to Thales, too, water was the first principle.

According to the *Viṣṇu Purāṇa* 1. 3. 24, Viṣṇu rests on Śeṣa, the *Ananta* or Infinite one. This, according to Agrawala, expresses the relationship between relative and absolute aspects of Divinity and water is equivalent to all the possibilities of existence, which are withdrawn into their primal source, when dissolution takes place. In terms of modern psychology, this may be compared to the root moisture immanent in everything that exists.

—*Pra.* Vol. IX No. 1, October 1963, pp. 284-88

**Ram Gopal**

A NON-LEGENDARY INTERPRETATION OF THE *APĀLĀ SŪKTA*  
(*RV* 8.91)

*Rgvedic* hymn VIII, 91, which is traditionally ascribed to Apālā Ātreyaī, is one of the enigmatic hymns of that Veda which seems to have fallen into obscurity even prior to the composition of the earlier *Brāhmaṇa* texts, for instance, the *Śāṭyāyana Brāhmaṇa* and the *Jaiminīya Brāhmaṇa* which contain a strange legend relating to this *sūkta*. The current interpretation of this hymn is based entirely on this legend, which according to the *Śāṭyāyana Brāhmaṇa* quoted in Sāyaṇa's introduction to his commentary on this hymn, runs as follows :

In ancient times, a learned lady (*Brahma-vādinī* named Apālā, daughter of Atri, was repudiated by her husband, as she had contracted a skin-disease and was, therefore, regarded as unlucky. In order to get rid of her skin-disease, Apālā performed penances in her father's hermitage for a long time to propitiate Indra. Once she went to the bank of a river with the thought : 'Since *soma* is the favourite beverage of Indra, I will offer



*soma* to Indra.' She found a *soma*-stalk on her way back from bath. Picking it up, she chewed it on the way. When she was chewing it, Indra took the sound of her munching teeth for the sound of *soma*-pressing stones and approached her and inquired if the *soma*-juice was being pressed for him. The story proceeds and ultimately Indra made Apālā possessed of skin lustrous like the sun.

The *Jaim. Br.* (1, 220-21) contains a shorter version of this legend with a few important omissions and variations. The version of the legend, as contained in the *Bṛhad-devatā* (6, 99-106), differs considerably from the foregoing versions.

The *Tāṇḍya Mahā-Brāhmaṇa* (9, 2, 14) also contains a similar legend with some variations.

It is obvious that no credence can justifiably be attached to the legend which seeks to explain the Apālā hymn. It would not be quite implausible to hold that the real meaning underlying the hymn had fallen into oblivion, when the legend in question came into vogue, since variant versions of it are narrated to explain this enigmatic hymn. It may be stated in passing that legends and ritual applications of the Vedic hymns often rest on the lack of knowledge of their correct meaning.

If the *Apālā Sūkta* is stripped of its legendary garb and the words occurring in the hymn are interpreted in accordance with their established usage in the *R̥gveda*, it is possible to arrive at the real meaning underlying the hymn. The main help for the interpretation of the hymn in the present state of our knowledge can be derived from the *R̥gveda* itself, from the parallel usages of the controversial words occurring in our hymn. Moreover, the interpretation of the hymn should also be in accordance with the principal functions of the rain-god Indra, because the hymn, as pointed out by Śaunaka, belongs to Indra and this traditional view is confirmed by the hymn itself. Since the main function of the *R̥gvedic* god Indra consists in releasing the blocked waters and digging the course of rivers, it is but natural to hold that the subject-matter of the present hymn is probably concerned with any of these natural phenomena controlled by Indra. Besides, the fact that some important words of this hymn, such as *kanyā*, *avāyatī*, *srutā*, *yatiḥ*, are found associated with the description of rivers in the *R̥gveda*, lends definite support to the probability that our hymn is also concerned with the description of a river.

In the light of the remarks made above, the writer gives a translation with notes of the present hymn with the object of freeing it from the legendary encumbrance.



Sharma, B. R.

## ON SUPARṆA IN THE ṚGVEDA

Yāska and Sāyaṇa render *Suparṇa* as *su-patana*, but the derivation is not clear. *Uṇādi* derives *parṇa* from *pr*, but the present *Dhātupāṭha*, which notes three *pr*-s and two *pr*-s cannot support the sense *patana* for *parṇa*.

One may assume that there was a root  $\sqrt{pr}$ - or  $\sqrt{pr}$ - the first meaning to fly, to waft, to move swiftly in the sky, from which the Vedic *parṇa* is derived. Modern scholars take *suparṇā* as 'strong-winged'. In the *Rv*  $\sqrt{pat}$  is used to mean 'to fly' (*pātantaḥ*). But Sāyaṇa consistently explains *parṇa* as *patana*. This is supported by Vedic passages too.

The author has tried to trace the palaeo-etymology of *suparṇā* by looking at the cognate languages. Vedic *Spr* which, according to the *Dhātupāṭha* means *prīti-calanayohi* might have lost its initial sibilant. \**Sparṇā*- may be simplified as *parṇā*- or with an anaptyxis -u- inserted in between the initial conjunct *sp*-, may become *suparṇā* of Lithuanian *Sparṇā*. This is similar to *meru* and *sumeru* from \**Smeru*.

—BV Vol. XXII Nos. 1-4, 1962, issued December 1963, pp. 1-4

Upadhyaya, S. A.

## HYMNS TO THE ṚBHUS IN THE ṚGVEDA

The following hymns to the Ṛbhus are translated into English and briefly annotated : I.20 ; 110-111 ; 161 ; III.60 ; IV.33-37 ; VII.48. The annotation is based on all the existing material on Ṛgvedic studies, the works of Sāyaṇa, Oldenberg, Geldner, Renou and Velankar in particular. Details of the different deeds of the Ṛbhus are not discussed here, as they will be presented in a separate article.

—BV Vol. XXII Nos. 1-4, 1962, issued December 1963, pp. 63-79

Varahadapande, N. R.

## VEDĀNCĀ KALA (THE DATE OF THE VEDAS)

The author, while discussing the date of the Vedas, criticises Max Müller's view of 1200 B. C. on the basis of a Hittite inscription, found in Asia Minor, proving a long tradition of the worship of Mitra, Varuṇa, etc., there from before 1400 B. C.

1

The author then enters into certain astronomical discussions on *Ayanānta* and *Samvatsara* for the purpose of arriving at a certain definite date of the Vedas.



Further he takes into consideration astronomical data from *Vedāṅga-Jyotiṣa*, *Maitrāyaṇi Upaniṣad*, *Kauṣītaki*, *Śatapatha* and *Taittirīya Brāhmaṇas*. The discussion is absolutely astronomical and highly technical. He arrives at the following conclusions :

1. That the age of the earliest hymns of *Rgveda* is 6000 B. C.,
2. that of the latest hymns is 4500 B. C.,
3. that of the *Brāhmaṇas* is 3000 B. C.,
4. that of the *Upaniṣads* is 2000 B. C. and
5. that of *Vedāṅgas* is 1400 B. C.

—*Nav.* Vol. 17 Pt. 1, October 1963, pp. 47-49 ;  
Vol. 17 Pt. 2, November 1963, pp. 56-59



## REVIEWS

*CRITIQUE OF INDIAN REALISM* By Dr. Dharmendra Nath Shastri, Agra University, Agra, 1964. Pp. 562. Rs. 35.

The book under review is unique in several ways. Generally books on Indian Philosophy are either the exposition of the original texts or critical interpretations of just cross sections of philosophical systems. In this book we get the critical evaluation of the Nyāya-Vaiśeṣika system on the back-ground of wider and more comprehensive canvas. The scope of such works is bound to be nebulous; however, the author has rendered clarity and lucidity to his work, the aim being "a comparative study of the Nyāya-Vaiśeṣika system with metaphysics of the Dignāga school". The author presents it as a complementary volume to Stcherbatsky's *Buddhist Logic*, on the ground that both these works are a comparative study of the Buddhist and Nyāya-Vaiśeṣika systems and that for the understanding of the latter, a knowledge of the former is essential. The learned author is justified to a large extent in this approach of his. This is equally true of Dignāga school for whose understanding one should study Nyāya-Vaiśeṣika philosophy. This is what Stcherbatsky did. When the author observes that Stcherbatsky's work is not generally quoted as an important book for a fuller appreciation of the Nyāya-Vaiśeṣika system, it is not without truth. Both these works, the author's present work and Stcherbatsky's *Buddhist Logic* are therefore to be studied for a fuller appreciation of the Nyāya-Vaiśeṣika as well as Dignāga school.

Enough material is provided in this book to substantiate as to how the Nyāya-Vaiśeṣika school gradually promoted its metaphysics in the light of the criticisms of Buddhist logicians. The author's classification of these distinct periods of development in the history of Nyāya-Vaiśeṣika philosophy, namely, (i) the Pre-Dignāga period, (ii) the period of conflict with Dignāga school and (iii) the post-Buddhist period, is justifiable. The Navya-Nyāya is a post Buddhist development. Its chief aim on the metaphysical side is to establish the seven categories of Nyāya-Vaiśeṣika system. How can it be entirely free from metaphysical considerations? If so, the author's contention that the post Buddhist period attained no significant progress in metaphysics is only partially justifiable.

A discussion on the use of the word *Realism* in metaphysics and its application to the context is appreciable. The author employs it by way of drawing our attention pointedly to the diametrically opposed views of Nyāya-Vaiśeṣika and the Buddhist school and to point out the benefit of studying the one in comparison to the other. This helps the author to explain the aspects of Dignāga's contribution in the development of Nyāya-Vaiśeṣika. The



categories of the Nyāya-Vaiśeṣikas are the concepts where the Buddhists made the Nyāya-Vaiśeṣika philosopher feel their existence; the implication of the conclusions of the Nyāya-Vaiśeṣika is not altogether different from the Buddhist position (p. 153). Besides, the author locates the ontological position of the realist schools in Indian philosophy like that of Sāṃkhya, Pūrva-Mīmāṃsā and Dvaita with a view to understanding them as contrasted with the Buddhist schools including the Vaibhāṣika and the Sautrāntika. Here the author is at pains to convince and to correct the scholars that the above-mentioned two Buddhist schools are by no means realistic, which can well be a subject for basic research. In addition to this, the author's historical survey on the Nyāya-Vaiśeṣika literature is useful. I wish to add that the author could contend himself merely by indicating 'Post-Buddhist period' and restraining himself from further explaining this period as the 'period of decadence'.

Chapter V presents a good introduction to the title of the book. Similarly, the following chapters except the last two, make a systematic approach dealing with each of the seven categories of the Nyāya-Vaiśeṣikas. Herein we find the application of the author's point of view. He presents the different categories of the Nyāya-Vaiśeṣikas chiefly as categories of Being. After elucidating the Nyāya-Vaiśeṣika conclusions on the categories, the author tries to unfold certain implications thereof in order to bring about that the Nyāya-Vaiśeṣika thought comes closer to the Buddhist conclusions to which it was originally opposed. To this effect, he refers to *Daśapadārthaśāstra* belonging to the pre-Buddhist period (p. 84), and shows how fundamentally Vaiśeṣika and the Buddhist were similar in their basic concepts, and that one was the logical corollary of the other. By this the author enables us to understand that there was a time when metaphysicians of different schools had the spirit of grasping the basic philosophic problems and could achieve something, which we may choose to call progress, by their honest intellectual endeavour. One may have a dispute on what is progress. But one will have to accept the intellectual fervour present in those days.

In his defence of substance, the author has ably brought to bear the significant contribution that reality by implication is fleeting even in the Nyāya-Vaiśeṣika theory of the concept of substance. All the chief representatives of the Nyāya-Vaiśeṣika school like Gotama, Kaṇāda, Praśastapāda, Uddyotakara, Vācaspatimiśra, Śrīdhara and Jayanta are quoted aptly for their defence of substance and to prove the reality of atoms and the untenability of the reality as evanescence. On the Buddhist side, Vasubandhu, Ratnakīrti, Śāntarakṣita, Kamalaśīla, Dignāga and Stcherbatsky are cited to defend their theory of evanescence to the effect how it helped the Nyāya-Vaiśeṣika thinkers to reformulate their theory of atoms, their theory of causation and their concept of Universals. The metaphysical notion of reality is thus brought about in the following : "To the



Buddhists reality is the efficient moment of a thing which comes about only at one particular time.....To a realist.....reality means to be endowed with the Universal called 'existence' (*sattā*). There is, therefore according to him, no contradiction in holding the duration of reality to be extending to several moments. To the Buddhists, however, evanescence is implied in the very nature of reality" (p. 191). To fortify the Buddhist position that *evanescence is implied in the notion of existence*, as opposed to Jayanta's assertion 'that the object is of enduring nature' (p. 233), the author now takes up the question of causality and points out that the existence of entity is identical with its causality. Here the author also presents the different theories of causation in Indian thought. He critically evaluates the Nyāya-Vaiśeṣika theory of causation.

In the following chapters, the author draws a clear picture of the extreme divergence of views between the Nyāya-Vaiśeṣika and the Buddhists with regard to the categories—Quality, Movement and Universal, Relation and Non-existence. One could not help understand better when diametrically opposed views are treated together. The treatment is more pronounced in 'Sāmānya and Apoha'. In short, the author has succeeded in showing that Nyāya-Vaiśeṣika philosophy fortified itself in the extreme form of Realism when it was face to face with Buddhism which is anything but realism. The author thus gives an interesting account of the Nyāya-Vaiśeṣika philosophy—its aversion to anything mental and its outright empirical approach even in the most abstract forms of thinking.

There is in the book a striking note that "although according to the Nyāya-Vaiśeṣika all the objects coming under the categories and their subdivisions possess objectivity and reality, it appears that there are different levels or gradations of reality" (p. 152). The author makes use of this discovery very skillfully in establishing his point of view.

The last but one chapter however is not in resonance with the earlier ones. It is difficult to follow the author's point of view when he refers to 'epistemology as adopted to realism'. Whether the author draws a hard and fast line between epistemology and ontology or they are one and the same needs further clarification. As it is, their relevance is not quite clear to the subject dealt in the preceeding chapters. We also wish the author had discussed elaborately along with *Nirvikalpa* and *Savikalpa* the concept of *Vikalpa* too. The distinction between *Vikalpa* and reality is partly related to *Savikalpa*, as Patañjali in *Yoga-sūtra* defines it as '*Śabdajñānā-nupātī vastu-śūnya vikalpah*'. In knowledge process if two elements—the element of Noumenon and the element of *Vikalpa* are not accepted, *Savikalpa* knowledge could not be thought of. It appears that the notions of *Nirvikalpaka* and *Savikalpaka* atleast in a crude form were present in times earlier than Dignāga. It may perhaps be of Buddhist origin. But it was neither the discovery of Trilocana as Keith thought, nor the discovery



of Dignāga as the learned author propounds. Similarly the author's contention that the introduction of *Abhāva* as the seventh category was a contribution of Uddyotakara is also doubtful. For in all probability the unification of Nyāya-Vaiśeṣika school had not taken place at the time of Uddyotakara who still followed the categories or *padārthas* given by Akṣapāda. He has certainly discussed *Abhāva*. But discussing *Abhāva* is one thing; accepting it as a category is another. Even *Vaiśeṣika-Sūtras* and *Prāśastapāda Bhāṣya* discuss it. But it by no means follows that they accepted it as a *padārtha*. At any rate the author has not succeeded in dispelling from our mind the notion that *Abhāva* as a category was introduced by Śrīdhara.

Apart from such minor deviations, there is no doubt that by writing this book, the author has created a rightful place for himself in the world of scholarship. I unreservedly congratulate the author for this very important work and expect to have more such works in the future.

S. S. BARLINGAY

#### *POLITICAL AND SOCIAL MOVEMENTS IN ANCIENT PANJAB*

By Dr. Buddha Prakash, Motilal Banarsidass, Delhi, Patna, Varanasi. 1964. Pp. XI, 276. Rs. 15.

*Political and Social Movements in Ancient India* By Dr. Buddha Prakash is one of the most interesting and thought-provoking publications on Ancient Indian History and perhaps the first to study the history of the Panjab in its right perspective.

Chapter I of the book deals with the Geography and Strategy of the land. It has borne the brunt of foreign invasions much oftener than the Madhyadeśa, and through its passes in the northwest numerous tribes have poured into it from times immemorial and mingled with its earlier inhabitants. Thus, as the author remarks, the Panjab has developed a culture which is characterised "by an assimilative spirit, resilient outlook, bellicose temperament, practical standpoint, independent tendency and a somewhat liberal bent of mind."

The chapters that follow develop this theme. Chapter II entitled "The Era of Aryan Invasions" begins with an account of Pre-Harappan and Harappan cultures. It reviews the various theories regarding the date and route of the Aryan invasions and concludes that "the ochre-coloured ware, painted grey ware and black-on-red ware represent different tribal cultures, which came to northern India in cir. 1700-1600, 1200-1100 and 900-800 B.C. respectively." The conclusion appears reasonable. But the whole-hearted acceptance of the author's views that Indra was the symbol of a later wave of Aryan invaders and that Vritra was not only the symbol of the Dasyus and Asuras but was the lord of the Saptasindhu and priestking



of the Harappans requires more substantial evidence than he has been able to adduce so far. None, no doubt, would dispute his view that later Vedic culture was the product of not only Aryan but also non-Aryan thought, though it may not be easy to fix the exact proportion of their contribution and say that this much alone was Aryan and the rest non-Aryan.

Chapter III deals with "The Fusion of Indo-Iranian Tribes in the Vedic Age". The author is of the view that the *Daśarājña* battle represents the phase of a struggle between Aryans settled earlier in the Panjab and later migrants from Iran and Bactria. Later on, however, the rival clans of the Purus and Bharatas coalesced to form the Kurus. This was the period of the glory of Gandhāra, Kekaya, Madra and Uśinara.

Chapter IV takes up the problem of "The Fall of the Kurus and the Genesis of the Mahābhārata." The author's view that Arjuna was the symbol of the Śakas, Bhīma of the Vṛkas, Yudhiṣṭhira of the Yaudheyas, and Nakula and Sahadeva of the Madras deserves careful consideration by the students of the *Mahābhārata*, for on its acceptance or non-acceptance would depend their agreement or disagreement with the author's contention that the *Mahābhārata* is a record of the Scytho-Iranian invasions of India in the ninth century B. C.

Chapter V is entitled "The Era of Foreign Invasions and Imperial Movements". The Bāhlikas are shown to have advanced in the west and settled in Saurāṣṭra. Modern Bhallar, Bhalerah, Bhālā, Behl and Bhalkā are said to represent these people. Following the Bāhlika intrusion, Gandhāra made a bid to establish its supremacy over the north-west, and during this period Takṣaśilā grew into an important seat of learning and education. This growth was arrested by the expansion of the Achæmenians. But by the time Alexander reached India, the Persian dominion in India had disappeared. The author's attempt, however, to make us think of Poros as a much greater king than he has so far been believed to be and his identification with Fur who went to the help of Darius against Alexander, is not very convincing.

A good account of the political condition of India on the eve of the Macedonian invasion is followed by the description of the invasion itself. But the reconstruction of the story is on extremely unorthodox lines. Poros and Alexander are said to have met each other on a footing of equality. Meroes who persuaded Poros to go to Alexander in response to his invitation is identified with Chandragupta; and Poros himself is regarded as Parvataka of the *Mudrārākṣasa*. Chandragupta, moreover, is said to have entered into a treaty with Alexander. This part of the book, we fear, has to be regarded as extremely speculative. But we agree with him regarding his estimate of Alexander's invasion, and his discussion proves conclusively



the fact that Kauṭilya was considerably influenced "by the customs, practices and laws of the tribes and communities of the Panjab, where Persian influences were also at work."

Chapter VI is an excellent summary of the social changes that the Panjāb underwent from the Vedic Age up to the end of the Mauryan Period. Once the land of the orthodox, it had "with the passage of time become the scene of a social and cultural hotch-potch, to which the incessant streams of foreign intruders provided its formative elements." Out of this issued a new social structure which with new elements imbibed from the immigrant Asiatic people detracted on the one hand "from the conservative codes of life evolved from the sedate and puritan people of Āryāvarta" and developing "an elastic and resilient frame of mind" matured "a wide *weltenschaung* of expansion and toleration, on the other."

We must be thankful to Dr. Buddha Prakash for this brilliantly written book. Even if there be any imperfection in it, we can join Kālidāsa in saying.

*Eko hi doṣo guṇa-sannipāte  
nimajjatīndroḥ kiraṇeṣvīvāṅkaḥ*

DASHARATHA SHARMA

*INDIA AND THE WORLD* By Dr. Buddha Prakash, Vishesh-varanand Vedic Research Institute, Hoshiarpur. 1964. Pp. X+292. Rs. 20.

'India and the World' is a great theme and only a scholar with a sound knowledge of standard works of history and geography, the ancient epics of the East and modern research work by savants in many languages of the East and the West, can do justice to this vast subject. The author has got the requisite qualifications in an unusual degree and has made due use of them in the present work.

He has struck the key-note of India's relations with the outside world at the very beginning. These relations were cultural, not political. There was no imperialism in the cultural sway wielded by Indian cults, art and literature over vast regions in South-east Asia, Central Asia and other more remote climes. Indeed, this cultural conquest, without the backing of imperialistic expansion, is a rare phenomenon in history. Perhaps Greek cultural influence over Rome and Persian intellectual dominance in the Arab world are the only other instances of this type. Indeed, China, so near to South-East Asia, could not boast of such a cultural conquest over this region mainly because her approach towards it was imperialistic. Only North Vietnam was conquered and occupied by her. But North Vietnam too shook off the Chinese yoke later on,



though she retained much of the Chinese administrative and social traditions.

An apt quotation from Arnold Toynbee by the author stresses this point. "Politics is one of the more superficial of man's activities. Religion cuts deeper, and, at the religious level, India has not been a recipient; she has been a giver." Indeed, India gave not only religion but also her literature and arts to her neighbours and these gifts proved to be much more durable than mere political influence.

Recently a few Dutch scholars have been holding views different from those held by veterans like Kern, Krom and Coedès. These younger writers are of the opinion that Indian merchants, priests, scholars and artisans did not play such an important role in the 'Indianisation' of Indo-China and Indonesia. The main role in this process was played by the South-East Asians themselves. They went as traders, pilgrims and students to important Indian centres of commerce, learning and religion and on their return spread among their countrymen the knowledge they had acquired. Their arguments fail to convince those who would carefully study with an unbiased mind the evidence of archaeological discoveries and the information obtained from Chinese sources. One scholar of this group goes to the extreme when he dismisses the Pararaton and Nagarakritagama as worthless as historical accounts of Majapahit (Vilvatika) the last great Hindu empire of Indonesia. One purpose at least is served by this extreme view: The far-flung boundaries of the Majapahit empire, which President Soekarno today wishes to hold up as the blue-print for his conception of Indonesia (embracing Borneo, New Guinea, etc. in the South Seas), can be dismissed as mere myth if these contemporary accounts of this Sea Power can be rejected as works of fiction.

Dr. Buddha Prakasha's account of the controversial question of the Shailendras is detailed and up-to-date based as it is on many different sources old and new. Perhaps Mrs. Satyavati Suleiman (Cultural Secretary of the Indonesian Embassy) has correctly answered the oft-repeated question 'What was the relation between the Shailendra dynasty and the Shrivijaya Kingdom'? In her pamphlet 'Women in Indonesia', published by the Cultural Section of the Indonesian Embassy, she suggests that the last Shailendra prince, Balaputra, married a Shrivijaya princess. Soon after he lost his Javanese territory and had to settle down in Shrivijaya (Palembang in Sumatra) as the Shailendra monarch of Shrivijaya. His sister had married one of the descendants of the old Hindu dynasty of Sanjaya in Central Java and this prince restored the Shaiva Kingdom of his ancestors by driving out the Buddhist Shailendras from Javanese soil.

As regards Cambodia, the author's comments on the 'Kings of the Mountains' (*prajavalokita*) and the title *Shailādhipa* (apparently pertaining to a high ecclesiastical post) strengthens Prof. Coedès' theory about



the origin of the Shailendra Dynasty of Indonesia. The Shailendras, who came to occupy the throne of Shrivijaya by marriage or by some other right of succession, were according to this theory, an offshoot of the family of the kings of Fu-nan (Vrah Phnom—Sacred Hill) who were ousted from Combodia by the warlike rulers of Kamboja.

The chapters dealing with the geographical details in the Purāṇas and in the *Rāmāyaṇa* show the author's erudition and skill in interpretation. The chapters on Pūrṇadvīpa, Pārasīkadvīpa and Rākshasadvīpa are the best from this point of view. The account of Shākadvīpa is rather too long and one loses the thread of narrative in going through the details about the Central Asian tribes.

The identification of Pūrṇavideha (Yunnan) and the passages in the last chapter on the Dead Sea Scrolls and the 'Upaniṣads in Rome' would strike the reader as most interesting contributions to his knowledge of India's relations with the outside world.

B. R. CHATTERJI

*INDIAN ARCHÆOLOGY SINCE INDEPENDENCE* By B. B. Lal. Motilal Banarasidass, Delhi, Patna, Varanasi. 1964. Pp. 107. Rs. 15.

Since 1947, the year of Independence, the archaeological researches in India have been making rapid progress. Various agencies, notably the Archaeological Survey of India, State Archaeological departments and Universities have been carrying on excavations and explorations in different regions of the country. As a consequence, the picture of India's past that has now emerged is remarkably fascinating. Much fresh light has been shed during these years on the stone ages, the proto-history and the historical archaeology of India. Many a gap in India's past story is gradually being filled up. Some of the recent discoveries are thrilling indeed. Mention may be made of the interesting middle stone age tools from Madhya Pradesh; the pre-Harappan relics from Kalibangan; fresh light on the Harappan culture from excavations at Lothal, Rupar and Kalibangan; knowledge about the early pit-dwellers of Kashmir and the discovery of a mud defence wall constructed by the Chalcolithic people at Eran (Madhya Pradesh). The field of historical archaeology has not been less rewarded. Antiquities in the form of inscriptions, coins, sculptures, terracottas, metals and the like have thrown welcome light on various periods of Indian history.

Shri B. B. Lal has presented this study of Indian archaeology in a lucid form. Besides the outstanding discoveries made in the recent years he has dealt with the conservation and preservation of antiquities and monuments, museums and exhibitions. An account of India's great role



in the Nubian salvage and our active co-operation with some of our neighbours, such as Nepal, Afghanistan and Indonesia, in matters pertaining to archaeology, is given in the book. Some of the recent projects undertaken by the Archaeological Survey of India are also mentioned. The book is profusely illustrated. The glossary of technical terms, the bibliography, a map of India showing principal sites, explored and excavated, and a chart indicating Carbon-14 datings of Proto-historic cultures of Indo-Pakistan sub-continent appended to the book add to its value. The publication will prove useful both to the scholar and the general public interested in archaeology.

K. D. BAJPAI

*ŚŪDRAS IN MANU* By Chitra Tiwari. Motilal Banarsidas, Delhi, Patna, Varanasi, 1963. Pp. 102. Rs. 10.

*Śūdras in Manu* is a piece of research by Chitra Tiwari which claims to study for the first time and in one place, the Śūdras and allied castes as envisaged in the *Manusmṛti*.

Chapter I is the Introduction which discusses the scope and extent of the dissertation and explains why of all the ancient Smṛtis, *Manusmṛti* has been chosen for this sort of study. Besides the original text of Manu, the authoress has utilised numerous commentaries and glosses of Manu, especially *Kullukabhaṭṭa's Manvārthamuktāvalisaṁvalitā* making her work fully documented. It would have been more thought provoking, if an attempt were made to account for the later commentators' differences with, and departures from, Manu in a more searching manner.

Chapter II discusses the origin of the Śūdras. However, the conclusion of the authoress that the Śūdras belonging to the original and the same stock as the twice-born, were degraded to their accepted position as a result of class-war needs more convincing evidence.

Chapter III entitled 'Śūdras' is a thorough discussion, on the types, duties and professions of the Śūdras, which generally follows the traditional account. The authoress has competently discussed the various aspects of the inequitable and discriminating legislation against the Śūdras, but has only casually hinted at the impracticability of at least a part of this legislation being enforced rigorously or even earnestly.

Chapter IV discusses the 'Social and Economic Status' of the Śūdras. One cannot but feel impressed by the elaborateness of the discussion. The revolutionary impact of the foreign invaders many of whom started settling down in India and began to be brought, at least theoretically, within the campus of the caste system was bound to slacken the rigours of that



system in favour of the Śūdras. This as well as the sub-current of resistance and revolt, the faint references of which are available even in the vast Brāhmaṇical literature, should also have been studied more searchingly as having an important bearing on the subject.

Chapter V deals with the 'Legal Status' of the Śūdras with the thoroughness of the authoress that marks her other chapters. No one can seriously challenge the view of the authoress that what grossly strikes a reader of the Code of Manu 'is discrimination in law, distinction of caste and creed in the award of punishments and penalties and difference in the measure and extent of the punishment.'

Chapter VI takes up the problem of the 'Mixed Castes and the Untouchables' with minute details most of which were merely of theoretical interest.

Chapter VII is the 'Conclusion' of the dissertation.

In spite of some hasty conclusions and at times even absence of broad historical perspective, the authoress has acquitted herself considerably well in marshalling the vast data on the subject and presenting it in a compact and easily readable account.

Notwithstanding the use of intemperate language, probably born of righteous indignation, on certain occasion, the style of the authoress is at once clear and effective.

V. C. PANDEY

*RŪPAMAṆḌANA* By Sutradharamandana. Edited by Balaram Shrivastava. Motilal Banarasiidass, Delhi, Patna, Varanasi. Samvat 2021. Pp. 230. Rs. 6.

Shri Balaram Shrivastava has done a distinct service to the study of old Indian Iconography by bringing out the present edition of *Rūpamaṇḍana* which carries with it a learned introduction of 103 pages as also the Hindi rendering of the verses of the work. The beauty about the present work is that it is the first really critical edition. The earlier edition by Upendra Mohan Samkhyatirtha was published in 1936 as an appendix to the *Devatāmūrti-prakaraṇa*. The earlier editor had based his edition only on just one manuscript. So his edition had left much to be desired. The present editor has gone further, has utilized the manuscripts of the work as preserved in the Sarasvati Bhawan Library, Varanasi and the Asiatic Society of Bengal, Calcutta. But by far his contribution in the present critical edition lies in arriving at the correct text of the work by following the comparative method. He has shown it conclusively that a very large portion of the *Rūpamaṇḍana* is either a quote from the earlier work *Aparājita-prechā* or merely a paraphrase of it. He has also taken help in



the preparation of the present edition from other earlier works such as the *Matsyapurāṇa*, the *Viṣṇudharmottara-purāṇa* and the *Mānasollāsa*. This would suffice to give us the idea of the tremendous industry involved in the preparation of the present edition.

The *Rūpamaṇḍana* occupies an important place in the literature on Hindu Iconography. It is unfortunate really that the tradition of old art almost died out in the middle ages and the literature on it came to suffer neglect. In the present century, however, it is being revived. A number of scholars have dedicated themselves to the study of it. The present edition of the *Rūpamaṇḍana*, therefore, is very useful from this point of view, more so, because the *Rūpamaṇḍana* incorporates within itself the earlier art tradition and so is a very welcome addition to the old literature on Iconography.

In the learned introduction to the work the editor has done well to give as many as thirtythree tables which give the reader a complete idea of the complexion, the carriage, the weapons, etc., of the deities or *grahas*. These tables are not only based on the *Rūpamaṇḍana* alone; they are based on, as is clear from table No. 10, on the *Viṣṇudharmottara-purāṇa*, *Mānasollāsa* and the *Agnipurāṇa* too. The editor has also given us the figures of images as on p. 33 (Introduction) with all the necessary details. It is these which heighten the importance of the work and show the intimate knowledge of Iconography on the part of the editor. The above discussion will give us the following points :

(1) The present is the really critical edition of the work which has been prepared with the help of more than one manuscript with the result that the readings have improved here distinctly.

(2) The learned introduction is characterized by depth and profundity of learning. The author has employed with considerable success the comparative method. His analysis of the text of the work in the light of the text on Iconography as found in *Aparājita-prcchā*, *Viṣṇudharmottara-purāṇa*, *Agnipurāṇa* and *Mānasollāsa* shows the vast labour and industry gone into the preparation of the present edition.

(3) The Hindi rendering of the verses in the text is simple and lucid throughout and specially welcome when the text happens to be a highly technical one.

(4) The present work is a welcome addition to the steadily growing literature on Indian Iconography and the author deserves congratulations of all those who are interested in this science.

SATYA VRAT



## OUR CORRESPONDENTS

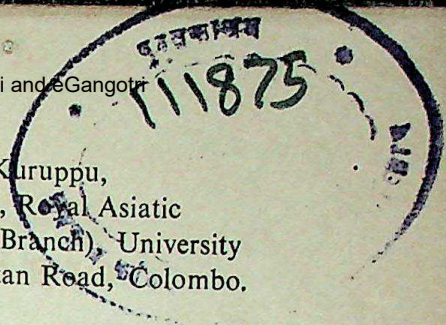
### Indian :

1. Bombay  
Prof. S. A. Upadhyaya,  
Bharatiya Vidya Bhavan,  
Chowpatti Road, Bombay-7.
2. East India  
Dr. C. S. Upasak,  
Lecturer in Pali & Prakrit,  
Nava Nalanda Mahavihara,  
Nalanda (Patna).
3. Lucknow  
Dr. R. K. Dikshit,  
Professor and Head of the Department  
of Ancient Indian History, Culture and  
Archaeology, Lucknow University,  
Lucknow.
4. Nagpur  
Dr. Ajay Mitra Shastri,  
Lecturer in Ancient Indian History and  
Culture, Nagpur University, Nagpur.
5. Poona  
Dr. V.G. Rahurkar,  
Lecturer in Sanskrit,  
University of Poona, Poona.
6. Saugar  
Professor K. D. Bajpei,  
Head of the Department of Ancient  
Indian History and Culture,  
Sagar University, Saugar.
7. South India  
Dr. K. K. Raja,  
Reader in Sanskrit,  
Madras University, Madras.

### Foreign :

1. Austria  
Dr. E. Steinkillner,  
Indologisches Institut der  
Universitat Wien, 1, Universitätsstrasse 7,  
Wien/Vienna (Austria).





2. Ceylon  
Mr. K. M. W. Kuruppu,  
Hony. Secretary, Royal Asiatic  
Society (Ceylon Branch), University  
Building, Thurstan Road, Colombo.
3. Czechoslovakia  
Mr. Vladimír Miltner,  
Gescholovenska Akademie,  
Ved Orientalni Ustav,  
Lazenska-4, Praha-Mala Stranna  
(Czechoslovakia).
4. France  
Miss Rita Regnur,  
Attachee au C. N. R. S.  
Institut-de Civilisation Indienne,  
Universite-de Paris, Ensorbonne,  
France.
5. Netherlands  
Drs. T. Goudriaan, Sanskrit Scholar,  
c/o Dr. J. Gonda,  
Nobelstraat 2-B, Utrecht (Netherlands).
6. Spain  
Prof. Juan Roger Riviere,  
Professor of Indology,  
Facultad de Filosofia y Letras,  
Universidad de Madrid (Spain).
7. Sweden, Denmark,  
Norway and Finland  
Dr. Stig Wikander,  
University of Uppsala,  
Thunbergsvagen 3,  
Uppsala (Sweden).
8. U.S.A.  
Mr. Louis Jacob,  
464, Library Centre for South  
Asia Studies, Institute of International  
Studies, University of California, Berkeley  
California (U.S.A.).



**FORM IV (See Rule 8)**

- |  |   |
|--|---|
| 1. Place of Publication  | Kurukshetra University, Kurukshetra                                       |
| 2. Periodicity of its Publication  | Six-monthly (December-January and June-July)                              |
| 3. Printer's Name  | Shri T. Philip  |
| Nationality  | Indian  |
| Address  | The Manager, Kurukshetra University Press, Kurukshetra                    |
| 4. Editor's name   | Dr. D. N. Shastri   |
| Nationality  | Indian  |
| Address  | Kurukshetra University, Kurukshetra                                       |
| 5. Publisher's Name  | Dr. Buddha Prakash  |
| Nationality  | Indian  |
| Address  | Director, Institute of Indic Studies, Kurukshetra University, Kurukshetra |
| 6. Names and addresses of individuals who own the Newspaper and partners or share-holders holding more than one percent of the total capital | Kurukshetra University, Kurukshetra                                       |

I, Buddha Prakash, Director, Institute of Indic Studies, Kurukshetra University, hereby declare that the particulars given above are true to the best of my knowledge and belief.

Buddha Prakash,  
*Director*







**Extracts From Some Messages And Opinions About The**  
*Digest of Indological Studies*

**Late Shri Jawahar Lal Nehru, Ex-Prime Minister of India :**

"It is indeed a laudable mission which I greatly appreciate."

**Shri Lal Bahadur Shastri, Prime Minister of India :**

"This would, in a sense, be an international journal."

**Professor A.L. Basham, U. K. :**

"It contains correct and detailed abstracts on Indological subjects published all the world over .....a highly useful work."

**Professor L. Alsdorf, Germany :**

"The plan of Kurukshetra University to publish a *Digest of Indological Studies* will be greatly welcomed by every Indologist."

**Professor Giuseppe Tucci, Italy .**

".....it must fully meet the expectations of all those that were eager to have it."

**Professor O. Lacombe, France :**

"The need for such a *Digest* was keenly felt by scholars who will be very thankful to the Editorial Board of the new Journal."

**Professor P. Thieme, Germany :**

"It is a highly welcome enterprise which deserves every encouragement and support."

**Dr. Jean Filliozat, France :**

"We are glad to send our most sincere congratulations to the courageous organizers of a *Digest of Indological Studies* which may indeed save much time in future bibliographical enquiries."

**Professor V.I. Kalyanov, U.S.S.R. :**

"The foundation of the *Digest of Indological Studies* is an important undertaking."

**Mahamahopādhyāya Padma-Vibhūṣaṇa Gopi Nath Kaviraj, India :**

"I congratulate you on the eminent success which has attended your first attempt."

**Dr. R.C. Majumdar, India :**

".....*Digest of Indological Studies* is a great desideratum to all students of Indology."

**Professor K.A. Nilakanta Sastri, India :**

"Generally the digesting is well done, the classified heads are fairly comprehensive and the two penultimate sections giving details of Doctoral theses and the names and particulars of Research Institutions in India and abroad are welcome features."







Compiled  
1999-2000



PR

~~000~~

050

P88P.22



